

◆ SKIZZEN LEBENDER SPRACHEN ◆

HERAUSGEGEBEN VON W. VIETOR

RICHARD J. LLOYD

NORTHERN ENGLISH

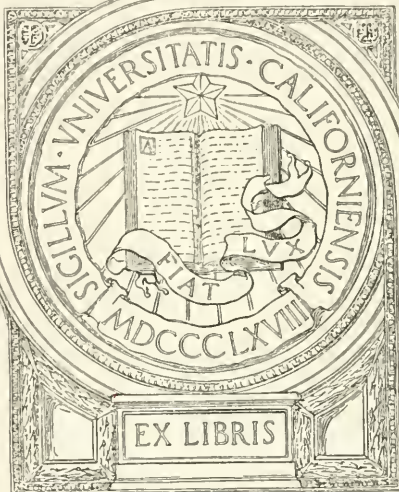
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SKIZZEN LEBENDER SPRACHEN

HERAUSGEGEBEN VON WILHELM VIETOR

1. NORDENGLISCH

NORTHERN ENGLISH

PHONETICS · GRAMMAR · TEXTS

BY

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PREFACE.

The English represented in this book is primarily my own: in a wider sense it is that employed by educated people, born and bred in Northern England, between the latitudes of Birmingham and Durham. The affinities of native speech in that large area are such as to constitute the inhabitants one speaking community, as contrasted with the Southern community, round London, the metropolitan community, in London, the Western community, centring at Bristol, and the Northumbrian community, at Newcastle. Historically, of course, Northern English, like all other educated English, is London English: but it is London English of two or three generations ago. Since then it has displayed a remarkable stability, and has exerted a powerful conservative influence upon the national speech. Herein it offers a most marked contrast to metropolitan English, with lends itself ceaselessly to fresh innovations. Its affinities with nearly all English spoken outside of England are, for like reasons, closer than those of the South. It is still premature to set up any average world-wide standard. The most that can be done is to register the most important local standards faithfully. I have therefore attempted no compromises; and I make no apologies for putting before the world in phonetic transcription the English of Gladstone and Bright.

JAN 6 42
English Dept.

LIVERPOOL, January 1899.

R. J. LLOYD.

Owing to the untimely death of the author I have undertaken to see this second edition through the press. In this task I have been kindly assisted by Dr. Lloyd's daughter, Mrs. E. L. Jones, M. A., of East Kilbride, Scotland. A few footnotes have been added by Mrs. Jones or myself, and have been marked with our respective initials.

MARBURG, October 1907.

W. VIETOR.

VORWORT DES HERAUSGEBERS.

Das vorliegende Bändchen eröffnet eine Reihe von „Skizzen lebender Sprachen“, denen Sweets klassisches „Elementarbuch des gesprochenen Englisch“, d. h. Londonisch. im großen und ganzen als Muster dient. Als weitere Bändchen sind bisher erschienen:

Portugiesisch von A. R. G. Vianna in Lissabon;

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Einrichtung und Umfang sind wesentlich die gleichen wie hier. Die Lautschrift ist die der *Association Phonétique Internationale*.

Marburg, Oktober 1907.

W. Viëtor.

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PHONETICS.

THE ALPHABET.

1] Every living language possesses a limited number of spoken sounds, out of which, in varied order, all its locutions are built up, just as its printed discourse is built up of letters. These primary sounds are called its *phones*. It is best to leave out of sight at first the distinction of them into vowels and consonants (107).

2] A logical alphabet has one letter for each phone, and one phone for each letter. To study a living language, as such, a logical alphabet is indispensable. The alphabet used here is that of the *Association phonétique internationale*.

3] A phone is most easily defined to a learner in terms of its articulation, *i. e.*, of the actions and positions of the vocal organs by which it is produced (10).

VOCAL ORGANS AND THEIR POWERS.

4] The lungs, in expiration, provide both the air, which is the medium, and the pressure, which is the generative force, of all vocal sounds. By variation of pressure the lungs produce also all differences of *stress*, whether as between words, or groups of words in a sentence, or between syllables in a word, or between phones in a syllable, or between successive parts of one phone.

Inspiration, too, divides all speech, compulsorily, into *breath-groups*.

5] The larynx, carrying the vocal bands, has three distinct states: (1) the glottis (the space between the edges of the bands) may be wide *open*, letting the breath pass without audible friction; (2) the bands may be closed, edge to edge, so that the expired air sets them *vibrating*: this creates *tone*; or (3) the bands may be firmly closed and motionless, whilst the air hisses out through a very small hole, left at one end between them: this creates *whisper*.

6] Plosive action of the glottis, *glottal catch*, so common before initial vowels in German, does not occur in English, and is to be avoided by German learners.

7] The larynx thus contributes to every phone either a tone, or a hiss, or silent breath. Hence, a **first general division of phones** into *toned*, *whispered*, and *spirate*.

8] But it is the voice-channel and its mobile parts, the tongue, the lips and the velum (veil of the palate) which convert this tone, or hiss, or silent expiration into a phone.

9] The *voice-channel* is the passage extending from the larynx to the external air. Its shape can be changed in numberless ways by movements of the tongue, lips, velum (with uvula), and jaws

10] The voice-channel consists usually of the pharynx and the mouth: but the velum has the power to transfer the exit of the channel wholly or partly to the nose, producing *nasal* or *nasalised* phones respectively.

11] Every phone is definitely associated with a certain shape or posture of the voice-channel, which is called the *configuration* of that phone.

12] Every such complex cavity has several resonances, whose mutual relation is constant so long as the shape of the whole configuration is constant.

13] The ear, recognising the composition of these complex resonances, can infer the kind of configuration and articulation from which they sprang.

14] This and similar facts (19) are our justification for studying the sounds called phones principally through their articulations.

15] **Second general division of phones:** All phones are either continuant, or gliding. A continuant phone is capable of retaining the same configuration, and therefore the same resonances, during its whole duration.

16] A gliding phone, *e. g.*, a plosive like **t**, a trill like **r**, a hiant like **w**, or a diphthong like **oi**, is characterised by a series of rapid changes in configuration and resonance. In these cases no single configuration fully represents the phone, though most of them begin, or end, or culminate in some characteristic position, which is called, more loosely, its configuration. A diphthong, of course, has two of these. For subdivisions see 22, 111.

17] **Third general division of phones:** All phones are either *impeded* or *unimpeded*. An *unimpeded* phone possesses a configuration in which there is room for all the air received from the larynx to pass out, without exciting any fresh friction.

18] These unimpeded phones simply arouse and acquire, in passing through a given configuration, the characteristic resonance of that configuration, and graft it upon the simple tone or hiss received from the larynx. They are, as a class, much more sonorous than impeded phones, and are therefore chiefly used as vowels (107).

19] An *impeded* phone is so called because the exit of air is more or less impeded by the configuration. New noises then arise at the points of greatest constriction, and these in their turn arouse resonances in the cavities anterior and posterior to the constriction. These all combine with the tone, hiss, or breath, received from the larynx, to create the final character of the phone. Impeded phones, being the less sonorous, are commonly used as consonants (107).

IMPEDED PHONES.

20] Impeded phones may be further classified according to the nature of the impediment. This impediment may be such as to set up either a single (or double) percussion, or a several times repeated percussion, or a friction: that is, to create a *plosive*, a *trilled*, or a *fricative* phone. Plosives and trills are always gliding, but a fricative may be either gliding or continuant (15).

21] A continuant spirate fricative may be either *tense* like *s*, or *lax* like *h*. The difference between a tense and a lax fricative position is that the one does, and the other does not, impede an ordinary flow of breath. It is only by an unusual expulsion of breath that the lax spirate fricative becomes audible. It may therefore also be called *aspirate*. The same observation applies partly, of course, to the gliding spirate fricative.

22] Every gliding fricative, such as English *j*, or untrilled *r*, or *hw*, may be either appetent (= lax to tense), or hiant (tense to lax), or appetent first and hiant afterwards. Nasals will be seen to belong often to this last class (31-4).

23] Plosives can also be made tense or lax. The sounds which do duty for *b*, *d*, *g* in Saxon German are really

lax **p**, **t**, **k**. But they do not exist in English, and should be carefully avoided by those to whom they are habitual in their own language.

24] In toned and whispered phones "tense" articulation is never so tense as in spirates. The closed glottis diminishes the flow of the breath. If therefore the closure of **b**, **d**, **g**, or **v**, **z**, **j**, were made as forcible as that of **p**, **t**, **k**, or **f**, **s**, **x** (= German *ch* in *ach*), the resistance would be too great to be promptly overcome by the outgoing breath.

25] Hence in English, as in German, the distinction of tense and lax is only found in spirates.

26] Plosives are distinguished into *applosive* (sometimes awkwardly called *implosive*), *explosive* and *biplosive*. Applosion is a percussive shutting-off of the breath: explosion, a percussive release of it. Biplosion = applosion *plus* explosion. In Eng. *Oktober* (əktə:bɑ̃) the first consonant is applosive, the second explosive, the third biplosive. It is a rule in English that whenever two plosives come together, the first is applosive and the second explosive.

27] An explosive phone glides rapidly from percussion through tense and lax fricative positions to join the next phone: an applosive phone does just the reverse: a biplosive phone does both in succession.

28] But every auditory sensation has a certain duration: and these glides are usually so rapid that all their elements overlap, and are largely simultaneous in and to the ear. Thus it is that the ear accepts an applosive or explosive, or biplosive **p**, **t**, **k**, **b**, **d**, **g**, and an appetent, or hiant, or appetent-hiant **w**, **j** or **r**, as practically always the same phone.

29] In a biplosive phone there is really a silence between the applosion and the explosion. But, for the reason just stated, there is no silence to the ear. The silence is subsensible.

30] And as soon as the silence is made long enough to become sensible, there is no longer one phone, but two, the first applosive, and the second explosive. Compare *satrap* (**satrap**) and *rat-trap* (**rattrap**).

31] The complete (22) *nasal* possesses an oral on-glide, or off-glide, or both. These are identical, so far as they go, with those of the gliding fricative, or the plosive (27) of the same series (36), *e. g.*, the glides of **m** follow the same lines as those of **w** and **b**.

32] Organically in fact the closure of **m**, **n**, **ŋ** is exactly that of **b**, **d**, **g**; but before the plosive, or even the tense fricative, position is reached, the nose is thrown open, and the breath escapes through that channel, without plosion or further friction, but with marked nasal resonance.

33] Thus a nasal may be either appetent, or hiant, or appetent-hiant in its oral glides, just like the corresponding plosive or gliding fricative, but it differs from them in the held, or strictly nasal, portion (22).

34] This held portion is *not impeded*. The breath can always pass through the two nostrils without friction. Hence arises sonorousness in nasals, which enables all of them to be sometimes employed in colloquial English as vowels; *e. g.* *open*, **o:pm**; *bitten*, **bitn**; *blacken*, **blakŋ**; where **m**, **n**, **ŋ** are all syllabic (105).

35] In a trill the impeding organ (in English always the tongue) vibrates to the breath, so as to produce intermittent stoppage. A single repetition of stoppage is enough to produce the sensation of trill. English rarely goes further than that. Avoid uvular trill, or any uvular sound, in English.

36] The modes of impediment familiar to English are:

BILABIAL:	Lip to lip.	p	b
DENTILABIAL:	Lower lip to upper teeth.	f	v
DENTAL and ALVEOLAR:	Point and blade of tongue to upper teeth.	θ	ð
	Fore-blade to fore-gums.	s	z
	After-blade to after-gums.	ʃ	ʒ
	Point of tongue to gums.	t	[d, n, l, r, ɹ]
PALATAL:	Front of dorsum to hard palate		j
VELAR:	Back „ „ „ soft „	k	[g, ŋ]
LABIO-VELAR:	Lip to lip, and back of dorsum to hard palate, simultaneously.	ɱ	w
ASPIRATE:	In various places.		h

37] In the second column, *i. e.*, to the right of the black line, each symbol has two distinct values, toned, or whispered. But in English, as in German, the difference between tone and whisper is never significant, *i. e.* it never affects meaning. The whispered phone can be distinguished by italics, when necessary.

38] But the symbols of the first column must never be italicised. A spirate phone can never be rightly said to be whispered, even in whispered speech. For its sound remains absolutely unchanged: and in fact, if we were to talk about a whispered **p**, **f**, &c., we should simply combine a noun which implies a glottis wide open with an adjective which implies a glottis nearly shut.

39] Theoretically each one of the above indicated constrictions may give rise to impediments of at least five different kinds—tense fricative, lax fricative, gliding fricative, plosive, and nasal. Only one, two, or three, out of each possible five, are actually to be found in our list. Yet the missing members have mostly a real existence in language somewhere.

LABIAL SERIES.

40] English, like most other languages, creates its labial phones by two different closures, viz: its plosives and nasal, **p**, **b**, **m**, by lip-to-lip (bilabial) closure: its fricatives, **f**, **v**, by lip-to-teeth (dentilabial) closure. The former position lends itself best to vigorous plosion: the latter to vigorous friction.

41] **f**, **v**. It is best to begin in every series from the fricatives: **f** is here the tense spirate fricative: **v** is the continuant toned (or whispered) fricative. Both are dentilabial: therefore avoid the bi-labial **v** sound, so often given to German *w*. The latter tends also to become hiant; but English *v* is well held.

42] Note that in a labial phone the impediment must be at the lips only. The tongue must be kept low enough to allow such a passage for the breath as will not be itself frictional, though of course it will resound, like a pipe, to the friction and percussion at the lips. If the tongue is moved up into a frictional position, **f**, **v** become **θ**, **ð**, in spite of lip-closure.

43] **p**, **b**. Eng. **b** must be toned (or whispered) (23): **p** must not be audibly aspirated. Remember however that, in some degree, aspiration is always present in every exploded spirate. The percussion of **p** is followed by a rapid glide through the tense fricative ^f (bilabial **f**) to the lax fricative (or aspirate) **h**^f (21). It is this alone which distinguishes it plainly from the percussion of **t** or **k**. This **h**^f always, and of necessity, follows an exploded **p**. Whether it is separately sensible or not depends on its duration. In English an easily audible aspiration, such as is quite common in German, is always to be avoided.

44] **m** is also bilabial. There is a nasal spirate **m̥**, without oral glides, which occurs in the common interjection **m̥m̥** or **m̥m̥ m̥m̥** (*h'm; h'm, h'm*). It is of course inaudible without forced breath (32) and belongs really to the aspirates (21). Note how very little **m̥**, **n̥**, and **ɲ̥** differ to the ear; and also **m**, **n**, **ɲ** themselves, when deprived of their glides.

DENTAL AND ALVEOLAR SERIES.

45] This series is the richest of all—in English even more so than elsewhere. Formed by the most mobile portion of the tongue, with liberty to create an anterior as well as a posterior cavity, its phones, both possible and actual, are far more varied than the labial. Note in our table (36) the overwhelping importance in English of the group formed with the tongue-tip (*corona*). They are hence called *coronal*.

46] **θ**, **ð**, as in English *thin* (**θin**) and *then* (**ðɛn**), are the fricatives most nearly adjacent to **f** and **v**. Like them, they are both continuants: **θ** = tense spirate: **ð** = toned (or whispered). Like them, too, they have no external cavity, and therefore no external resonance. They open straight into the outer air.

47] They differ essentially from **f**, **v**, in the oral tube, which converges (cp. 42) rapidly, and becomes strongly frictional near the outlet. The pupil will in the first instance acquire this friction best by putting the tongue-tip between the closed teeth. He should then try to continue the sound while withdrawing the tongue-tip just inside the teeth. This is the English position.

48] **s**, **z** are a similar pair of continuant fricatives: **s** = tense spirate = Ger. *ss*: **z** = toned (or whispered) = Ger. *s* between vowels.

49] In these phones the tongue-tip retires 4 or 5 millimetres from the upper teeth, and the inner tube, still sharply convergent, terminates there, against the outer slope of the alveolars. This leaves a small intra-dental cavity of very high, shrill resonance, in front of the inner tube. The phone attains special power when the resonances of the inner tube and outer cavity are so adjusted as to reinforce each other.

50] *ʃ*, *ʒ*, as in English *passion* (*paʃən*), *vision* (*viʒən*), are another such pair: *ʃ* = tense spirate fricative: *ʒ* = toned (or whispered) continuant fricative.

51] In these two phones the tongue-tip is drawn back 4 or 5 mm. further than in *s*, *z*: so that the constriction is shifted to the inner slope of the alveolars. The adjustment is very like that of *s*, *z*, save that it is everywhere on a larger scale. The fore-cavity is, of course, larger: a larger part of the tongue-blade comes into play in forming the inner orifice: and it is probable that the velum is so arranged as to carry the inner tube further back. The same kind of adjustment of resonances appears here as in *s*, *z*; but at a pitch about 9 semitones deeper. There is also an additional friction in *s*, *z*, against the tips of the lower teeth.

52] The gap in resonance between *s*, *z* and *ʃ*, *ʒ* is probably due to the organic facility of forming a definite tube, (a) as long as the hard palate, (b) as long as palate and velum combined. In Eng. *ʃ* the lips are passive. Do not round them or protrude them, as often in German *sch*.

53] *ɹ*, *ɻ* are a fourth pair of dental fricatives. Unlike the other three, they are not continuant, but gliding, and can be either hiant, or appetent-hiant, or appetent (22). They are commonly known as untrilled *r*, and are here denoted by the inversion of that symbol. The toned (or

whispered) **ɹ** is very common in English (57): the spirate **ɹ** only arises incidentally and involuntarily after **p**, **t**, **k**; *e. g.*, in *tried* (**tɹaid**), if the **t** is aspirated, the aspiration partly covers the **ɹ**, and converts it into **ɹ̥**. Hence Sweet's observation that to a foreign ear, Eng. *tried* (**tɹaid**) sometimes sounds like *chide* (**tʃaid**): which reposes of course on a certain resemblance between **ɹ̥** and **ʃ**. For although, in a gliding phone, there cannot be the adjusted duplicate sibilance of continuant **ʃ** (50), there is in **ɹ̥** a fugitive sibilance of the same character. After vowels the true **ɹ** of American and S. W. English is often relaxed in N. Eng. so as to be no longer really impeded: it is vocalic rather than consonantal, and is here written **ɹ̥** (103. 113). In other cases this postvocalic **ɹ** survives only in N. Eng. as a modification of the previous vowel (100).

54] **t**, **d** in Eng. are normally *coronal*, and rank as closures of **ɹ̥**, **ɹ**, rather than of **θ**, **ð**; or **s**, **z**; or **ʃ**, **ʒ**. These latter are all formed with the aid of the blade, which is part of the upper surface or *dorsum* of the tongue. Hence their closure creates varieties of **t**, **d**, called *dorsal*, which are not normally English.

55] Nevertheless these and other varieties arise in Eng. involuntarily, through combinations; *e. g.*, in *fifth* (**fiftθ**), *fits* (**fɪts**), *pitch* (**pɪtʃ**) the **t** explodes dorsally, into **θ**, **s**, **ʃ**; whilst in *bitten* (**bɪtɪn**), *bottle* (**bɒtl**), *tune* (**tju:n**) it explodes (43) primarily into a **ɹ̥** (58), **l** (60), or **ç** (63) glide. But these varieties come of themselves, and scarcely need special study.

56] Therefore cultivate coronal **t**, **d**; do not aspirate **t**: and see that **d** is always toned (or whispered).

57] **r** is the toned (or whispered) trill (35) of this important coronal group (36),—a kind of rapidly repeated **d**.

In conversation it has largely given place to **ɹ** (43). But in forcible speech it reappears in all prevocalic positions.

58] **ɹ** is the toned (or whispered) nasal phone (31-34) of the coronal group. Compare **m** (44). The spirant **ɹ** arises sometimes as a connective glide, like **ɹ**. Compare 53 and 55. And the syllable **ɹm** occurs interjectionally, singly or repeated, like **mm** (44).

59] **l** is the toned (or whispered) lateral phone of the same coronal-alveolar group. A *lateral* phone is one articulated with a lateral exit,—medial exit being at the same time blocked by the tongue. This exit may be bilateral, or unilateral, — right-sided, or left-sided, without materially altering the quality of the phone.

60] **l** is not really an impeded phone. Hence its occasional employment as vowel, *e. g.* in *bottle* = **bɒtl**, &c. Its configuration is sufficiently unconstricted to allow the breath to pass at ordinary speed without audible friction. If turned into a spirant, (**l̥**) it is not strongly audible, even with forced breath.

61] Hence the configuration of **l̥** in actual speech is always unilateral, and often compressed, too, to increase friction. This **l̥** is not a normal English sound; but it occurs in Welsh place-names, such as *Llandaff* (**llan'daf**), and arises as a glide under the same circumstances as **ɹ** (53).

62] The resonance which most strongly characterises any lateral phone is that of the short crooked tube which descends sideways off the dorsum, runs along between the teeth, and finally issues under the tongue and between the lips into the outer air. Its shape and resonance vary so as to produce several types of lateral phone; but Eng. **l** is sufficiently defined by the fact that its contact is coronal-alveolar, *i. e.*, tongue-tip to upper gums.

PALATAL SERIES.

63] **j** (= Eng. **y** in *yield*) is the only phone of this series which has an acknowledged place in English. There is the lax fricative **h^ε** in such words as *he* (**h^εi:**), compressed sometimes to actual **ç** in words like *huc* (**çju:**): but these are combinatory phenomena. Vigorous habits of coronal articulation doubtless tend to banish palatal phones from English.

64] English **j** is essentially a gliding phone,—hiant, or appetent, or appetent-hiant (22). Note again the indifference (28) with which the ear accepts all these as **j**. Note also how small a portion of the whole possible glide suffices to give to the ear the impression of the whole phone. Note even, in words like *seeing*, *create*, *laïc*, *hygiene* (**si:[j]iŋ**, **kri:[j]'et**, **leɪ[j]ik**, **haɪdʒi[j]i:n**), that there is a **j** impression subjectively created by glides which are hardly true (impeded) **j**-glides at all, but simply lead to or from the true **j**-glides.

65] This shows how essentially gliding is English **j**. Therefore avoid the continuant German **j**.

VELAR SERIES.

66] The English velar series has no recognised fricative, but its **k** may be defined to German readers as the closure of the *uch-laut*, of Ger. *ch*; never of the *ich-laut*. That is to say, it is always velar, never palatal, even when adjacent to palatal phones, such as **j**, **i**, **e**, **ε**, **a** (63. 85-90). The lax fricative **h^x** is developed involuntarily in certain combinations (70).

67] **k**, **g**. In our rationalised alphabet, **g** is always the same sound, always plosive, always toned (or whispered), as in *go*. Therefore avoid both the German and the

English fricative pronunciations of that symbol, and the German toneless pronunciation: **k** must not be aspirated (43).

68] **ŋ** is the toned (or whispered) nasal (31) of this series. It has precisely the same oral closure as **k** and **g**, and is identical with final *ng* in German, when free from any plosive *k*-ending. The spirate **ŋ̤** exists precisely to the same extent as **m̤** (44) and **n̤** (58). Words ending in *ng*, and all their derivatives, make *ng* = **ŋ**. Elsewhere it is **ŋg** or **ndʒ**: *e. g.*, **siŋ^rʌ**, but **fiŋg^rʌ**, **twindʒiŋ**.

69] The configuration of **ŋ̤** or **ŋ** differs little from that of quiet nasal breathing. During such breathing it only needs forced breath to create the one, and a closed larynx to create the other. Hence these two phones are the basis of several primitive interjections. The *groan* is a long **ŋ**: the *grunt* and *snort* are compounded of **ŋ** and **ŋ̤**.

LABIO-VELAR SERIES.

70] **ɱ**, **w**, are the only two members of this series in English. Like **ɹ** (53) and **j** (63), they are essentially gliding. **ɱ** is also written **hw**. It is not, however, a double phone, but the spirate corresponding to the toned (or whispered) **w**. In normal **ɱ** the labial and velar frictions are equally heard,—neither the latter overpowering, as often in Scotch, nor the former, as sometimes in Irish, pronunciation. A subjective **w** may be observed in **su:[w]iŋ**, **go:[w]iŋ**, just like the subjective **j** (64), and the subjective **ɹ** (101).

ASPIRATES.

71] **h** is the only aspirate sign in English, and the only one which need here be used. There exists, of course,

strictly speaking (21), a lax fricative corresponding to each tense fricative: but they do not differ strongly to the ear, and their several occurrence is usually dictated by neighbouring phones, without special volition on the part of the speaker: *e. g.*, after **p**, **t**, **k**, when aspirated, we get **h^f**, **h^t**, **h^k**: before **a**, **ɛ**, **e**, **i** or **j**, we get **h^e**: before **ʌ**, **ɔ**, **o**, **u**, we get **h^u**. Sweet notices that sometimes in lax pronunciation *I think* resembles *I link*: this is **h^θ**.

UNIMPEDED PHONES (VOWELS).

72] An unimpeded phone may be toned or whispered, never spirate (7). See definition 17-18. Note that **l** (50), and the held part of **m**, **n**, **ŋ** (34), are unimpeded: though **l̥**, **m̥**, **n̥**, **ŋ̥** are not. Note however that though in the former four the breath remains unimpeded, the sound does not. Of all unimpeded phones these have the smallest exit and the least sonority.

73] Other unimpeded phones have greater exit, and are therefore more sonorous, but in various degrees. They are divided, according to degree of exit, into four classes, *close*, *half-close*, *half-open*, and *open*. The adoption of four gradations is not arbitrary, but is based upon the recognition, by the ear, of two series, each containing four preeminently distinct types of sound. The vowels closely representing these eight types are called *primary*; and they are the only primary vowels in English (74).

74] These two series are called the *palatal* (**i**, **e**, **ɛ**, **a**), and the *labio-velar* (**u**, **o**, **ɔ**, **ʌ**), because the configurations of the former are narrowest opposite the hard palate, whilst the latter have *two* relatively narrow places, the one at the lips and the other opposite the velum. Note the total absence of the labio-palatal series, represented in German by *ü* and *ö*. Therefore never use Ger. *ü* for English obscure vowels (77).

75] Primary vowels occur normally in long stressed positions. Length and stress are well marked in English, as in German. So are shortness and want of stress: and they both tend to hinder the precise articulation of a primary vowel.

76] Hence a class of *secondary* vowels, which have become normal in English in such positions. A vowel is called secondary so long as it bears any distinct resemblance in sound to its primary. Such vowels are sometimes called *wide*, on supposed physiological grounds.

77] But when an articulation departs still further from any primary type, it produces a vowel which is *obscure*. Vowels of this third class vary much in position, yet resemble each other much more closely in sound than they resemble any primary. Hence four symbols practically suffice; *ə*, *ɛ* for obscure palatal (or front) vowel; *ɑ* for obscure velar (or back) vowel; and *ʌ* for one with no special constriction (= Sweet's "unmodified voice"). The difference between *ə* and *ɛ* is that the one is the obscuration of *i*, *e*; and the other, of *ɛ*, *a*.

78] Northern English possesses a fourth class of vowels, called *coronal*, because articulated by lifting the tongue-tip (*corona*) and presenting it to the alveolars, as in *ɹ*, but never close enough to create friction (100-3).

79] In the accompanying table the sign : stands for length. Vowels not so marked are short. Note that three of the eight chief vowel types are always long, when stressed, and one other is always short. In these cases fully stressed examples of the contrast between primary and secondary cannot be given. Half-stressed examples are given in two cases; but half stressed vowels are unsteady both in length and quality (137). The terms *half-long* and *over-long* may sometimes be needed to express finer distinctions of length.

80] VOWEL POSITIONS IN ENGLISH.

Primary and Secondary		Obscure			Primary and Secondary.		
Palatal		Palatal	Neutral	Velar	Labio-velar		
Close pr.	feet	i:			u:	pool	Close pr.
" sec.	fit	i			u	pall	" sec.
Half-cl. pr.	gate	e:			o:	pole	Half-cl. pr.
" sec.	propagate	e			o	window	" sec.
Half-op. pr.	dairy	ɛ:			ə:	law	Half-op. pr.
" sec.	bed	ɛ			ə	lot	" sec.
Open pr.	...	wanting	wanting	ɑ:		father	Open pr.
" sec.	man	a	a	wanting		...	" sec.
Coronal, long (when stressed)		bairn ɛ:, barn ɛ:, born ɛ:					

PRIMARY AND SECONDARY VOWELS.

81] These are best studied in the order **i**, **e**, **ɛ**, **a**, **ɑ**, **ɔ**, **o**, **u**, following the V-shaped line in the diagram. This oblique arrangement is used to remind the student (*a*) that the palatal passage not only grows wider from **i** to **e** and **ɛ**, but also extends further and further back: (*b*) that the labial and velar constrictions not only grow narrower from **ɑ** onwards to **u**, but that the latter constriction also extends further and further, both back and forward.

82] Thus arranged, these vowels are found to be in the order of their greatest similarity, both of articulation and quality. Compare 11-14. We begin at **i** with a short narrow palatal passage leading into a large pharyngeal cavity. In **e**, and again in **ɛ**, the passage grows longer and wider. In **a** and **ɑ** the passage is wider still, save that it is pinched at the velar end,—a little in **a**, and more so in **ɑ**. Then the lips contract successively for **ɔ**, **o**, **u**, and the velar passage contracts and lengthens *pari passu*. Hence **i**, **e**, **ɛ** have been called *tube vowels*: **a** and **ɑ**, *open-cavity* vowels: **ɔ**, **o**, **u**, *close-cavity* vowels—from the shape thus given to the oral part of the articulation.

83] The vowels marked close and half-close in our table (80) are all articulated with certain degrees of jaw-opening, which admit of but little change. But those of the open and half-open classes are sometimes articulated with much wider jaw-opening than usual. The internal parts are then so re-arranged as still to preserve the due relation of the resonances: for the primary vowels all owe their individuality to the establishment of definite acoustic relations of this kind. Hence another, sometimes useful, division of vowels into *expansible* and *inexpansible*.

84] Northern, like all other, English, is contrasted with both German and French by a love of gentle beginning

and gentle cessation, which finds its chief scope in vowels. It is this tendency which lies at the root of the Southern diphthongs and glides. But in the North it does not go so far.

PALATAL (= FRONT) SERIES.

85] **i** long in North-Eng. is the same as Ger. long *i*. It has neither a fore-glide of secondary **i** nor a necessary after-glide of **j**; though the latter may arise through combinations (64). But it is slightly less close than French *i*. Lip spreading is exceptional,— rhetorical.

86] **i** short is decidedly secondary. Primary **i** arches the tongue towards the alveolars: this secondary **i** arranges the tongue as parallel as possible to the alveolars and to the hard palate. The vowel appears then to lose some part of its resonance, and with it some part of its primary individuality. But there is no need in N.-Eng. to discriminate also in quality between the stressed and unstressed **i** in *pity*. Final *-y* after consonant is always this secondary **i**.

87] **e** long is not found quite pure in N.-Eng. In articulation it has always a brief off-glide of secondary **i**, best heard before **d**, *e. g.*, in *fade* (**feɪd**). But this glide is so brief that the spirate on-glide of **k**, **t** or **p** is enough to obliterate it; *e. g.*, in *bake, cape, gate*. These are **be:k**, **ke:p**, **ge:t** to the ear, though the tongue-motion is identical. This glide is weak before any spirate. The vowel is therefore best written **eɪ** before toned (and whispered) phones and finally, but **e:** before spirates. The quality of the **e** is that of Ger. long *e*, a little less close than Fr. *é*.

88] In half stressed positions this **e:** or **eɪ** is more or less shortened, and more or less secondary in quality.

This especially happens to the ending *-ate*. Further obscuration brings it to *ə* and *ʌ*, *e. g.*, *səpəret*, vb.: *səperət*, adj., colloq. *səpret*. This same *ə* sometimes stands also for a short stressless printed *e*, especially in the endings *-əd*, *-əz*, *-ədʒ*, *-kət*, but it then never goes over to *ʌ*, *e. g.* *landəd*, *fifəz*, *kələdʒ*, *məkət*. But note carefully what *ə* means in this book (77), its articulation not being far from those of *e* and *i*.

89] *ɛ* long is only found in N.-Eng. before prevocalic *r*, *e. g.*, *hɛrɪŋ*; *ɛ* short is the normal short printed *e* of *red*, *men*, &c., and departs but little, under stress, from primary *ɛ* (= Ger. long *ä* or Fr. *é*). But stressless *ɛ* rarely keeps this quality unless shielded on one or both sides by combined consonants; *e. g.*, in *'abdʒɛkt*, *'kɔmənt*. It may become *ʌ*, *e. g.*, *ɛksələnt*, *prɒbləm*; or *ə* (88); or *i*. The last result is favoured when stress sets in on the succeeding consonant, *e. g.*, *pɪ'tɪʃən*, *dɪ'suɪtʃuːd*¹ (= *petition*, *desuetude*).

90] *a* fully long does not occur in N.-Eng. Short *a* is the vowel of *man*, *cat*, &c., and resembles Fr. *a* in *patte*. It is distinct from S.-Eng. *ǣ* (*æ*). By obscuration it passes into *ʌ* as in *about* (*ɪbaut*). It is often heard half-long in words like *glass*, *chaff*, *east*, where the South has a long or overlong *ɑ*.

LABIO-VELAR (= BACK) SERIES.

91] *ɑ* long, as in *father*, or in Ger. *fahren*, is rather rare in N.-Eng., but see 100 and 141. There is no short *ɑ* sound in Eng. Beware therefore of using this German short *ɑ* for Eng. short *a*.

92] *ɔ* long as in *law*, or in Fr. *tort*, differs from *ə* short, in *cot*, chiefly by wider jaw-opening and greater sonority (83), but also by a slightly reduced distinctness

¹ Hardly a recognised pronunciation.—W. V.

of quality. Both are more decidedly half-open than German short *o*. Further obscuration brings *ɔ* to *ɒ*. In N.-Eng., syllables spelled *off*, *oft*, *oss*, *ost* are short: *e. g.*, *dɒf*, *sɒft*, *lɒs*, *kɒst*.

93] *o* and *u* are commonly called *rounded* vowels. But there is no literal lip-rounding in ordinary English, nor any protrusion. The same acoustic adjustment is produced, less perfectly, by mere vertical approach. Exceptionally, rounding is cultivated for rhetorical effect.

94] *o* long, as in *loan*, resembles *oh* in Ger. *lohn*. But see 93 and 84. It never, in N.-Eng., closes to a *w* position, though a slight subjective *w* arises in certain cases (70). It keeps its quality before *r*, *e. g.*, *glɔːri*, not *glɔːri*; *stɔːr*, not *stɔːr*.

95] In half-stressed and in final stressless positions rhetorical long *o* loses more or less both in length and clearness, even to the extent of becoming short and secondary, *e. g.*, *wɪndɔz*, *rɔdɔ'dendɾɪn*. In other stressless positions it even lapses into short *ɔ*; *e. g.*, *rɔ'bɪst*, *rɔ'teɪʃən*. Stressed short *o* does not exist.

96] N.-Eng. long *u* resembles German long *u*. But see 93 and 84. The velar passage is shorter and wider than in Fr. *ou*. For long stressed printed *u* (= *juː* in S.) after *l*, *r*, *s* the North generally maintains the earlier *uː*,¹ *e. g.*, *lʊt*, *kruːd*, *suː* (= *lute*, *crude*, *sue*). For printed *oo*, the North often maintains long *u* where the South has shortened it, *e. g.*, *kʊk*, *rʊm*. Also long *u* before *r*, *e. g.*, *fuːr*, not *fɔːr*; *djuːrɪŋ*, not *djɔːrɪŋ*.

97] Short *u* closely resembles German short *u*. It is more laxly articulated both at lips and velum than long *u*, and is decidedly secondary in timbre. It stands for stressed *oo* in *foot*, *good*, etc., and often replaces rhetorical

¹ S. Eng. *juː* seems to be the earlier sound.—W. V.

long *u* in stressless and half-stressed positions, *e. g.*, in *valju*, *repju'te:ʃan*. Obscuration carries *u* to *ɒ* and *ʌ*, but only in vulgar or careless speech. Avoid these sounds even in stressless *to*, *do*, *you*, *would*, *should*, &c.

OBSCURE VOWELS.

98] *ə*, *ɜ*, *ɒ*. Obscure vowels have vague articulations. Not being based upon arithmetically definite relations of resonances, they are at best but feebly distinguished, and shade off into each other by imperceptible degrees. Sounds of the class *ə* result usually from the obscuration of rhetorical stressless *e* or *i*; and of *ɜ*, from *a* or *ɛ*; but see 88. 89. So *ɒ*, from *u*, *o*, *ɔ*, *ɑ*. The usual position of *ə* is nearest *e*; of *ɜ*, nearest *ɛ*; and of *ɒ*, nearest *ɔ*.

99] *ʌ* is more fixed, because it is the habitual short stressed printed *u* in *but* etc. It also results, in a less fixed form, from the levelling of *a* and *ɒ* by careless speakers. In neither case is it identical with the Southern vowel. That is rather *ɜ*.

CORONAL VOWELS.

100] Coronal vowels are all represented in print by vowel-sign + *r*. But it is only the expansible (83) class of vowels which, from its greater mobility of articulation, is readily capable of coronal development. Hence come the four forms *Ē*, *Ā*, *Ū*, *Ȯ*,—all long when fully stressed, but under weaker stress they lose, first in length and then in quality, until all are levelled under short *Ā* (103). For the rest see 113.

101] In a coronal vowel, the vowel configuration seems to be shifted backwards, so that its exit is no longer at the lips, but between the tongue-tip and the palate. The

vowel, thus secluded, loses somewhat both in quality and sonority, but the gliding of the tongue towards or from an **ɹ** position gives also a clear simultaneous sensation of **ɹ**, though no fricative position is really reached. Compare the other hiants **j** (64) and **w** (70).

102] These coronal symbols are chosen to indicate timbre rather than articulation; *e. g.*, $\overset{\text{r}}{\text{ɑ}}$ and $\overset{\text{r}}{\text{ɔ}}$ indicate sounds which are in the main those of **ɑ** and **ɔ**; but their articulations are not labio-velar, but coronal-velar, with the velar constriction shifted somewhat back from the normal **ɑ** and **ɔ** positions, so as to maintain the same proportionate division of the configuration.

103] $\overset{\text{r}}{\text{ɑ}}$ occurs also as a short vowel in stressless, and colloquially in half-stressed, syllables. It appears also as a brief second element in the coronal diphthongs (111) arising from inexpandible vowels + *r*. This non-syllabic off-glide may be written $\overset{\text{r}}{\text{ɑ}}$.

GENERAL FEATURES OF ENGLISH PHONES.

104] Note the absence of lip-spreading (85), of rounding and protrusion (52, 93), of prompt beginning and prompt ending (84), of palatal consonants and labio-palatal vowels (63, 74). Note on the other hand the wealth of coronal-alveolar articulations, leading to a habitually retracted, flat, or even up-turned attitude of tongue (45), the tendency to glide (84), the markedness of stress and stresslessness (75), and its consequences (75-77).

PHONES IN COMBINATION.

I. SYLLABLES.

105] Speech is a succession of sounds continually rising and falling in sonority. Each single short wave of sonority, one rise and one fall, is a *syllable*.

106] Sonority is massiveness of subjective impression, whether tone or noise. Force, *i. e.* stress, always increases sonority, so long as the phone remains the same. But phones differ vastly in inherent sonority. Especially do toned phones excel toneless; open toned phones excel close ones (73); and primary excel obscure (98). Yet relative sonority may be modified, and sometimes even reversed, by proper application of stress, *e. g.*, in **fist**, **fits**, the **s** and **t** are stressed so as to change places in order of sonority. See 107.

107] When a syllable consists of one phone, the rise and fall of sonority is created simply by the incession and decline of stress. But when it consists of two or more phones the less sonorous phones must come before or after the most sonorous phone, in order of sonority. The most sonorous phone of a syllable is its *vowel*: the rest are its *consonants*.

108] Impeded phones are, as a rule, consonants; unimpeded phones, vowels (19). But the real distinction is that of function. The **s** of hissing, the **ʃ** of hushing are, for the moment, vowels. Cp. 34, 44, 60.

109] To assist the rise or fall of sonority a whispered phone is often substituted, partly or wholly, for a toned one; *e. g.*, compare **re:ɪdʒ** (*raids*) with **re:ɪzd** (*raised*). This is the usual fate of final toned fricatives in English after stops. Other final toned fricatives usually begin with full tone, but sink through whisper to silence: except in imitative words, such as **baz**, **hwiz**. Thus *his* is really **hizz**,—the **z** dropping from tone to whisper.

DIPHTHONGS.

110] Sometimes the vowel of a syllable is not continuant, but gliding (16); it passes from one type of sound to another. The transition may be slow or quick,

and therefore audible or inaudible. The latter is the Northern characteristic.

111] Diphthongs may be *appetent*, or *hiant* (16, 22), *i. e.*, they may glide from a more open to a less open vowel or *vice versâ*. Examples of the latter class are the *coronal* diphthongs (103, 113).

112] The appetent diphthongs are **ai**, **ɔi**, **au**, where each letter has its usual short value (86, 90, 92, 97). Contrast with these the incipient diphthong **eĩ** (87), whose second element is very much shorter than the first.

113] Hiant diphthongs exist only in the coronal **i_Δ^r**, **o_Δ^r**, **u_Δ^r**, where the first element has the quality and nearly the length of **i**, **o**, **u**, but the second element is a short and stressless **Δ^r** glide. Thus only do they escape the tendency (arising from the superior sonority of the second element) of all hiant diphthongs, either to split into dissyllables, or to convert the first element into a **j** or **w**. Note the distinction between **lo_Δ^r** (*lore*), monosyllable, and **lo_Δ^rΔ** (= *lower*), with the syllabic **Δ^r**.

114] Monosyllabic **e_Δ^r** does not exist; it always changes to **ĕ_Δ**, *e. g.*, *prayer* = **prĕ_Δ**.

115] Triphthongs arise when **ai**, **ɔi**, **au** are followed by the same ^Δ glide, representing printed *r*: and good speakers keep triphthongal *hire*, **hai_Δ^r**, distinct from *higher*, **hai_Δ^rΔ**, dissyllable.

116] This ^r_Δ glide changes to real **r** when a vowel follows; *e. g.*, **hirig**, **hairing**, **hair'aut** = *hearing*, *hiring*, *hire out*. Sometimes a slight **Δ** glide still precedes the **r** here, but the absence of it is not a fault.

117] Both diphthongs and triphthongs seem to have uncommon power to resist obscuration. Deterioration sets in rather by loss of the weaker element, *e. g.*, **a'doʊnt** for *I don't*; **flaʊ̃z** for *flowers*, &c.

EFFECTS OF CONTACT.

118] Refer to 53, 54, 55, 57, 58, 61, 63, 64, 66, 68, 70, 71, 85, 87, 89, 94, 96, 100. All these changes are in the direction of *assimilation*: but careless and vulgar speech allows this process freer play and furnishes more striking examples (34, 177, 236).

119] Complete elision of a consonant is very rare in N.Eng. Such a sentence as **ai kəŋ go: dʒas so sun ez wɛnzdi** for **ai kant go dʒast so: sun ez wɛdnuzdi** would not pass as good English in any of its three consonantal lapses.

120] But subtler changes occur almost automatically (55). When any toned (or whispered) sound is followed by **p**, **t**, or **k**, it is curtailed a little; because the glottis must open to prepare for the following spirant. A vocalic example is seen in 87; but the **l** of **bo:lt** and the **ŋ** of **baŋkʌ̃** suffer a like curtailment. Compare **bo:ld**, **baŋgʊ̃** (*Bangor*).

121] Complete elision of a stressless vowel is frequent in conversation. But here also there are subtle differences, *e. g.*, stressless **-ən**, **-əl** change very easily into syllabic **n**, **l** after the other coronals **t** and **d**: easily also after **s**, **z**, which are nearly coronal (49): but less easily after **ʃ**, **ʒ**, which are a step further from being coronal (51). There is then always an **ə** glide, just audible, between the two positions: *e. g.*, **pā:sl**, but **pā:ʃəl**.

EFFECTS OF PHONIC STRESS.

122] Stress may be *phonic*, or *syllabic*, or *rhetorical*; *i. e.*, it may vary (*a*) from phone to phone in the same syllable, or (*b*) from syllable to syllable in the same word (or stress-group), or (*c*) from one word (or stress-group) to another word (or stress-group) in the same sentence or discourse (4). Stress varies even within the phone; but that is outside the scope of this work.

123] Instances of the effects of phonic stress on phonic quality and office have been already given for consonants in 23, 106, 109, and for vowels in 84, 113, 115. For syllabic stress see 137.

II. WORDS.

124] Words are the logical elements, just as phones are the acoustic elements, of speech. It is by varying their arrangement that all meanings are expressed. Being elementary, they are indissoluble. They have no other phonetic quality in common. They may contain one or several syllables. At times they coalesce, to form new words (210).

125] In English, a word may even differ considerably in its phones, under varying degrees of stress, without ceasing to be the same word, *i. e.*, to have the same logical effect. See 137-9.

126] Hence an important distinction between the *formal* and the actual pronunciation of a word. The formal pronunciation is that which is heard when the word is fully stressed, *e. g.*, when it forms, alone, the answer to a question.

127] In most words the formal pronunciation differs little from the most usual. But in most auxiliaries, prepositions, conjunctions, and other minor words, the

formal pronunciation is exceedingly rare; because such words are ordinarily stressless, and their pronunciation is more or less modified by this want of stress. See 177, 236.

III. STRESS-GROUPS.

128] There is no such separation heard between words spoken as is seen between words printed, — especially in a language so full of connective words as the English. Compare the Latin *hominis* or *fuerit* with the English *of-a-man* or *may-have-been*. There is no more break between the syllables in the one case than in the other. Connected words like these are always pronounced continuously in what are called *stress-groups*.

129] A stress-group is properly measured from one zero of stress to the next; and when so measured it is found to be a logical as well as an acoustic division.

130] This fact has been often put out of sight in phonetic texts by marking the stress-groups not from zero to zero, but from maximum to maximum, like bars in music, quite irrespective of the word and sense. But in speech the individual word is indissoluble (120), both logically and acoustically; and any system which chops words in two not only fails to explain the use of the stress-group in language, but helps to conceal that use.

131] Stress-groups may be either *simple* or *compound*, *i. e.*, they may comprise either one or several waves of syllabic stress. A wave of stress contains no more than one rise and one fall. In a compound stress-group each wave is separated from the next by a temporary relaxation (not zero) of stress.

132] Take an example, full of simple stress-groups, from Tennyson's Bugle-Song in *The Princess*:

¹blo: ²bju ³gl || ¹blo: ||
²sɛt | ⁷ðv ⁴waild ³ɛko:z ⁵ | ¹flaiiŋ ⁶ ||
²and ¹ansɪ ³ || ¹ɛko:z ² ||
¹daiiŋ ² ¹daiiŋ ² || ¹daiiŋ ².

The single bars stand for relaxations, the double bars for cessations of stress. The figures indicate in each stress-group the order of strength of each syllable. All the groups but one are seen to contain one wave only.

133] But compound stress groups (like the second line above, which contains three waves) are much more common than simple ones. It is inconvenient to have more than one sign for stress. It will be at first indicated in our transcriptions by ' preceding the strong syllable of each stress-wave. But the number of intermediate degrees of stress (see figures above) is only limited by the power of the ear to discriminate them. This is seen still more convincingly in a single word, such as

⁴in ²kəm | ⁵pri ³hɛnsi ⁶'biliti.

We may use the expressions *secondary stress*, *half stress*, and *weak stress* as intermediate to full stress and stresslessness. As accent in English falls usually on initial syllables it will be possible, as the student advances, eventually to leave it unmarked in such cases, but not elsewhere.

134] The degrees of subjective stress do not always exactly tally with the degrees of physical force employed. There is a natural decline in force from the beginning to the end of an expiration. The ear instinctively allows

for this, inferring rather the relative *effort* than the relative *force* of each syllable.

135] It is not of much use to mark breath-groups (4) in phonetic texts, because (a) they vary with the rate of breathing and the rate of speech, and (b) everyone learns in his own language to take breath at those places where there are the greatest logical pauses, — if he can: for the lungs only obey within limits. The breath period may be increased or decreased by one-half, not more, — and not twice in succession.

136] The period, colon, and semicolon always indicate a zero of stress; but in modern books the comma is often addressed more to the eye of the reader, for logical reasons, than to his ear. In our texts we shall avoid the colon, for fear of confusion with our sign of length (:), and we shall drop the comma when it does not indicate any zero of stress, as in *Blow*(,) *bugle*, *blow* (128).

137] Wide changes of stress take place in English, and have a great influence on the length (88-90), quality (95-100), and even the existence (121) of vowels. This results partly from change of rhetorical emphasis (compare *its'so:* with *i'tizso*), partly from change of stress within the word (compare *sá'veĩ*, vb., with *'sá:věĩ*, sb.), but chiefly from the style and purpose of the speaker.

138] Shades of speaking style are innumerable. We shall herein mark four: (A) the formal, which is only heard on the most solemn occasions, such as those of prayer, Bible reading, and liturgical services, (B) the careful and dignified, such as is heard in public speaking, and in the best conversation, (C) the careless but tolerated, as containing no very disgraceful errors, (D) the vulgar, containing errors not current in good society. Numerous examples are hereafter given (142, 177, 236),

distinguished always by these letters A, B, C and D. See also Preface to the Texts.

139] Style A contains very few syllables which are quite stressless, and very few vowels which are quite obscure. Style B has more of both, but is sparing of elision. Style C exaggerates weakness of stress, and consequently has frequent elisions, and still more frequent obscurations. In style D it often happens that the fully stressed syllables alone preserve their formal quality. Style B is the one which the student should aim at. The others are to be heard every day. But style C ranks only as excusable English; and it is easy to drop from it into style D, which is inexcusable. Moreover, faults are habitually overlooked in rapid speech which may and often do sound quite vulgar when spoken deliberately: and the foreigner's English is usually much slower than the Englishman's.

GENERAL CHARACTER OF NORTHERN ENGLISH.

140] The differences of North and South are nearly all phonetic (but see 237, end). Many have been noted already (85-94, 96, 99, 110). The North is much less tolerant of obscurations and elisions; also of assimilations such as 'net:ʃ^rɪ, 'so:ldʒ^rɪ (or 'so:dʒ^rɪ) instead of 'net:tʃ^rɪ, 'so:ldʒ^rɪ. It is much less tolerant of pronunciations which go against the normal force of the spelling, such as the *z* in dɪ'zʌn, dɪ'zən, 'səkrɪfaɪz, əb'sɪzən, træn'sɪzən (*discern, dishonour, sacrifice, abscission, transition*). It is much less tolerant of dropt *h* and dropt *r*; and the insertion of an unprinted *r* between vowels (*the aid'i:rəvɪt!*) is entirely vulgar. Spelling has operated not only to preserve pronunciation, as in the resistance to lengthening of words like *loss, cost, off, soft* (92), and the like. ending

in consonantal signs, after single vowel-signs, but also to change it, as in **dəʊnt**, **dʒəʊnt**, **ˈləʊndri**, where the *au* of the spelling has changed former **ɑ:** into **ə:**. The like has happened generally to formerly silent *h*, which is now observed only in *hour*, *heir*, *honour*, *honest*, and derivatives. Possibly the same influence is seen in a noticeable tendency to regularise the pronunciation of *or*+const. into **ɔ:**, though in many words it has been, and still generally is, **o:**, *e. g.*, **kɔ:**_Λ**d**, **pɔ:**_Λ**t**, **fɔ:**_Λ**dʒ**, **pɔ:**_Λ**k**. Cp. the more normal **lɔ:**_Λ**d**, **ʃɔ:**_Λ**t**, **dʒɔ:**_Λ**dʒ**, **fɔ:**_Λ**k**, which have always **ɔ:**.

141] As to the doubtful **a** or **ɑ:** (90), the North leans strongly to the former, but with exceptions. All words which have lost *l* have **ɑ:** (**bɑ:**_Λ**m**, **hɑ:**_Λ**f**, **sɑ:**_Λ**v**). So also **ˈtɑ:**_Λ**dʌ**, **ˈrɑ:**_Λ**dʌ**, **ˈmɑ:**_Λ**stʌ**, **ˈplɑ:**_Λ**stʌ**, **pɑ:**_Λ**θ**, and the abbreviations **kɑ:**_Λ**nt** and **ʃɑ:**_Λ**nt**. Words ending in *-mand*, and derivatives, all have often **ɑ:**.¹ The rest of the doubtful class generally make the **a** slightly longer than in **bad**, **man**, **kab**, but there is no such lengthening nor such wide dissimilation of printed *a*+const. as is heard in London **tʃɑ:**_Λ**f**, **glɑ:**_Λ**s**, **plɑ:**_Λ**nt**, and **bɑ:**_Λ**d**, **mɑ:**_Λ**n**, **kɑ:**_Λ**b**.

¹ I should say myself that the pronunciations **ˈmɑ:**_Λ**stʌ**, **ˈplɑ:**_Λ**stʌ**, **pɑ:**_Λ**θ**, **bɑ:**_Λ**θ** are quite as frequent, and in my opinion more frequent, in Northern Eng. than the pronunciations **mɑ:**_Λ**stʌ**, &c. Similarly with words ending in *-mand*.—E. L. J.

GRAMMAR.

THE ARTICLES.

142] There are two articles, the definite (*the*), and the indefinite (*a* before consonants, and *an* before vowels). They vary phonetically as under: see 138.

	A	B	C	D
Before vowels	ði:	ði:, ði	ði	ði
„ „	an	an, en	en, an	an
„ consonants	ðe	ðe	ðΛ	ðΛ
„ „	a	a, e	e, Λ	Λ

THE NOUN (SUBSTANTIVE).

143] English nouns have three cases, nominative, objective and possessive. Most English nouns possess acoustically but one inflection, which serves alike as possessive singular and for all cases of the plural, *e. g.*, *cat's*, *cats*, *cats'* are all alike **kats** in sound. The objective case is so called because it often expresses the indirect (dative) object as well as the direct (accusative) object.

144] This inflectional ending may be -s, -z, or -əz. It is **s** after all spirate sounds, except **s** and **ʃ**; **z** after all toned (or whispered) sounds, except **z** and **ʒ**; and **əz** after **s**, **ʃ**, **z**, **ʒ**: *e. g.*, **sɪts**, **sɪdz**, **bɔɪz**, **fɪʃəz** (= *fish's*, *fishes*, *fishes'*).

145] A few nouns in **θ**, **f**, and **s** change these into the toned **ḁ**, **v**, **z** in the plural: *e. g.* **paḁḁz**, **oḁḁz**, **mauḁz**, **juḁḁz**; **kaɪvz**, **haɪvz**, **liɪvz**, **θiɪvz**; **sɛlvz**, **ɛlvz**; **laivz**, **naivz**, **waivz**; **loɪvz**; **wulvz**; **skɔɪvz**; **hwɔɪvz**; **hauzəz**. But the possessive singular is **pa:θs**, &c. according to rule.

146] A few names of animals keep the same forms in the plural as in the singular, and have therefore only the possessive inflection: *e. g.* **ʃip**, **swain**, **di:ɹ**, **graʊs**, **traʊt**, **ʻsaman**, and most kinds of fish: but not **ʻherɪŋz**, **ʻhadɔks**, **so:ɪz**, **i:ɪz**, **sprats**, **ʻmino:z**. So also a few nouns of quantity, **bre:s** (= 2), **gro:s** (= 144), **stom** (= 14 lbs), and frequently also **pɛ:** (= 2), **ʻdʌzen** (= 12), **sko:ɹ** (= 20), **ʻhandrɛdwɛt** (= 112 lbs): but these are much fewer than formerly.

147] Relics of plural by vowel-change are **fut**, pl. **fɪt**; **tʉθ**, **tɪθ**; **gʉs**, **gɪs**; **maʊs**, **maɪs**; **laʊs**, **laɪs**; **man**, **mɛn**. At the end of compounds **-man** and **-mɛn**, being unstressed, often both become **-man**. Relics of plural in **-en** are **ɔks**, pl. **ɔksɛn**, and **bradɹ**, **brɛdrɛn** (of one community, but **ʻbradɹɪz** of one family), and in poetry **ʃʉn** for **ʃʉz**, **kain** for **kauz**; and **ain** or **i:n** for **aiz**. Still more irregular are **ʻwʉmɛn**, pl. **ʻwɪmɛn**: **tʃʉild**, **ʻtʃɪldrɛn**: **ʻpɛni**, **pɛns**. But **ʻpɛnɪz** is the plural when penny-pieces are meant.

148] All the words in 147 form their possessive plural from their nominative plural by the rules given in 144 for the singular, *e. g.*, **ʻgɪ:səz**. The possessive inflexion is dropt in *for goodness* (*conscience, righteousness, &c.*) *sake*, and after **s** or **z** in polysyllabic proper names, *e. g.*, **hɛr'ɔ:diəs**, **ʻso:kraɪɪz**; unless very familiar, *e. g.*, **ʻalɪsəz**, **ʻpɹɪkɪnzəz** (*Perkins's*). It is always attached to the end of a compound noun, or noun phrase, *e. g.*, **a ʻnait ɛrants**

'spi:_A^r; ðe 'siti ov landenz 'dets; 'dʒe:ɪmz, 'dʒən, and 'təmesəz fə:ð^r.

149] But the plural sign, on the contrary, attaches itself in such cases to the word containing the main substantive notion: naits 'ɛraʊt, 'fə:ð^rɪzɪnlə:, 'hɔ:sgɑ:dz, ðe 'dets ov ðe 'siti ov 'landen.

150] The possessive is often used as an apparent nominative or objective, through ellipses of the word *church, house, shop, office*, or the like: *e. g.*, at snt 'pɔ:lz, tu mai 'brɑ:ð^rɪz, frəm 'hwaɪtlɪz (*shop*). Another idiomatic use of the possessive (after *of*) extends also to the pronouns. This use is originally partitive; so that a 'frænd ov main (or ov mai 'fə:ð^rɪz) means *wan ov mai* (or mai 'fə:ð^rɪz) 'frændz. But it is also used when only one of the class exists, *e. g.*, ðis 'wɒtʃ ov main, ðæt 'hed ov ju:_A^rz (familiar and depreciatory).

THE ADJECTIVE.

151] The Eng. adjective is never inflected for gender or case: and only two are inflected for number: ðis, pl. ðɪz; ðæt, pl. ðo:z. But many adjectives of two syllables, and nearly all those of one syllable, are inflected for comparison. They form the comparative by adding -^r to the positive; and the superlative by adding -est.

152] Adjectives of three syllables and upwards are compared by means of the adverbs *more* and *most*. Participial adjectives must always be compared in this way even if monosyllabic, *e. g.*, wɔ:ɹn, bent; and there is no adjective which cannot be thus compared, if rhetorical reasons so dictate.

153] Those dissyllables which end in a vowel or vocalic l (*-ble, -tle, &c.*) prefer inflection: those ending in *-ful, -les, -in, -ed, -if, -as* reject it. The rest vacillate: but final stress is favourable, and final double consonants are unfavourable, to inflection. Inflection is used more freely before the noun than after it, *e. g.*, $\text{ðe}^{\text{r}} \text{'nev}\bar{\text{A}} \text{'w}\bar{\text{o}}\text{z} \text{v}$ $\text{p}\bar{\text{o}}\text{'lait}\bar{\text{A}}$ man; $\text{'no:} \text{man} \text{w}\bar{\text{o}}\text{z} \text{'ev}\bar{\text{A}} \text{m}\bar{\text{o}}\text{:}\bar{\text{A}}$ $\text{p}\bar{\text{o}}\text{'lait}$; $\text{ðe}^{\text{r}} \text{'nev}\bar{\text{A}} \text{w}\bar{\text{o}}\text{z} \text{v} \text{'man} \text{m}\bar{\text{o}}\text{:}\bar{\text{A}}$ $\text{p}\bar{\text{o}}\text{'lait}$.

154] A few superlatives end in *-most*, *e. g.*, $\text{'t}\bar{\text{o}}\text{pmost}$, $\text{'aut}\bar{\text{A}}\text{most}$. Quite irregular are gud , $\text{bet}\bar{\text{A}}$, best ; bad , $\text{w}\bar{\text{A}}\text{s}$, $\text{w}\bar{\text{A}}\text{st}$; litr , les , list ; matf (or $\text{m}\bar{\text{e}}\text{ni}$), $\text{m}\bar{\text{o}}\text{:}\bar{\text{A}}$, mo:st ; $\text{f}\bar{\text{A}}\text{:}$, $\text{f}\bar{\text{A}}\text{:}\bar{\text{d}}\bar{\text{A}}$ (or $\text{f}\bar{\text{A}}\text{:}\bar{\text{d}}\bar{\text{A}}$), $\text{f}\bar{\text{A}}\text{:}\bar{\text{d}}\bar{\text{e}}\text{st}$ (or $\text{f}\bar{\text{A}}\text{:}\bar{\text{d}}\bar{\text{e}}\text{st}$). Use $\text{eld}\bar{\text{A}}$ and eldest of persons only; and never use $\text{eld}\bar{\text{A}}$ before $\bar{\text{d}}\text{an}$.

155] The first nineteen numerals are wan , tu: , $\text{\text{Θ}ri:}$, $\text{fo:}\bar{\text{A}}$, faiv , siks , $\text{sev(}\bar{\text{A}}\text{)n}$, e:t , nain , $\text{t}\bar{\text{e}}\text{n}$, $\text{i'lev(}\bar{\text{A}}\text{)n}$, twelv , $\text{\text{Θ}\bar{\text{A}}\text{:}tin}$, $\text{fo:}\bar{\text{A}}\text{:}tin$, fiftin , sikstin , $\text{sev(}\bar{\text{A}}\text{)ntin}$, etin , naintin . The syllable tin is stressed when predicative, unstressed when attributive: *e. g.*, $\text{aim} \text{\text{Θ}\bar{\text{A}}\text{:}tin} \text{tu'de:}\bar{\text{A}}$, $\text{'\text{Θ}\bar{\text{A}}\text{:}tin} \text{ji:}\bar{\text{A}}\text{z} \text{'o:ld}$. See also $\text{sko:}\bar{\text{A}}$ (157).

156] The other tens are 'twenti , $\text{'\text{Θ}\bar{\text{A}}\text{:}ti}$, $\text{'f}\bar{\text{5}}\text{:ti}$, 'fifti , 'siksti , $\text{'sev(}\bar{\text{A}}\text{)nti}$, 'eti , 'nainti . Units are added by merely suffixing them, *e. g.*, $\text{'\text{Θ}\bar{\text{A}}\text{:}ti} \text{'faiv}$. But under 50, and if not part of a larger number, also $\text{'faiv} \text{end} \text{'\text{Θ}\bar{\text{A}}\text{:}ti}$, and the like are used.

157] The remaining numeral words are 'handred , $\text{'\text{Θ}auzand}$, $\text{'milj}\bar{\text{o}}\text{n}$. As adjectives these take no inflection, *e. g.*, 1,150,701 = $\text{a} \text{'milj}\bar{\text{o}}\text{n}$, $\text{wan} \text{'handred} \text{and} \text{'fifti}$

'**θauzand**, '**sɛv** **h**andred and '**wan**. Compare **θri:sko:ɪ** (= 60), and **fo:ɪsko:ɪ** (= 80). But as nouns they are inflected, *e. g.*, **sam** '**sko:ɪz**, **sam** '**θauzandz** **ɒv** '**pɪpl**. At the beginning of a number use **a** instead of **wan**, and use **and** to connect tens and units to higher denominations, but nowhere else.¹

158] In sums of money place **and** always, and only, before the pence. The word **ɟilɪŋz** is generally dropt if there are also pounds or pence, *e. g.*, '**θri: paundz** '**faiv** (= 65 s.), '**faiv an** '**ʔap** **ans** '**he:p** **ani** (5s. 2½ d.) Notice '**θrip** **ans** (3 d.) and the adjectives, '**ʔap** **ani** and '**θrip** **ani**, with vowel-change. Also the nouns '**he:p** **ɪθ**, '**pɛn** **ɪθ** (= halfpennyworth, &c.)

159] As to time, say '**ha:f** **past** '**faiv** (5.30), **v** '**kwɔ:tɪ** **tu** '**siks** (5.45), '**twenti** '**minits** '**past** '**twelv** (12. 20), '**twenti** '**nain** '**minits** **tu** '**wan** (12. 31). But for railway purposes say '**faiv** '**θɪ:ti**, '**twelv** '**θɪ:ti** '**wan**, &c.

160] The first eight ordinals are **fɪst**, '**sɛk** **and**, **θɪ:d**, **fo:ɪθ**, **fɪfθ**, **sɪkstθ**, '**sɛv** **(a)** **nθ**, **e:tθ**. Elsewhere **θ** is added after all consonants, and **-vθ** after all vowels, *e. g.*, '**hand** **redθ**, '**twent** **ivθ**. But in all compound numbers the ordinal modification only affects the final element, '**hand** **red** **and** '**sɛk** **and**, '**wan** **and** '**θɪ:ti** **vθ**.

161] Never say **wan** **taim**, **tu: taimz**, for **wans**, **twais**, **adv.**; but **θrais** and **θri:taimz** may be used indiscriminately.

¹ I should naturally say **one** instead of **a** at the beginning of any numbers running into thousands or millions.—E. L. J.

162]

THE PRONOUNS.

	1. pers.	2. pers.	3. pers.			
S. Nom.	ai	ḏau	hi:	ʃi:	it	wan
Poss.	main, mai	ḏain, ḏai	hiz	hā'z, hā:	its	wanz
Obj.	mi:	ḏi:	him	hā:	it	wan
Pl. Nom.	wi:	ju:	ḏeñ			
Poss.	au'z, au	ju'z, ju:	ḏē'z, ḏē:			
Obj.	as	ju:	ḏem			

wanting

Where two possessives are given, the first is used substantively and predicatively, the second attributively, *e. g.*, **mai buk iz main; domt tek main.** The second person plural must be used for the singular also, except in addressing God, and poetically. The alternative form **ji:**, for **ju:**, is also now poetical only.

163] Reflexive pronouns have no nominatives. In 1. and 2. pers. they are formed by adding **self** or **selvz** to the attributive possessive—**mai'self, ḏai'self, au'selvz, ju'selvz:** but in the 3. pers. to the objective,—**him'self, hā'self, it'self, wan'self, ḏem'selvz.** But precisely the same forms may be used, with a noun or pronoun in apposition, both in the nominative and the objective, as emphatic pronouns, *e. g.*, **ḏe 'bōi him'self 'hā:t him'self.** The emphatic possessive is always **mai 'o:n, ḏe:r 'o:n,** &c. (= attrib. poss.+*own*).

164] The only case in which the gender of English nouns need be regarded is in the choice of pronouns. A ship or boat is always *she*: a small child, or an animal of unknown gender, is usually *it*. Otherwise gender

follows nature. In all *interrogatives* and *relatives*, singular and plural, and masculine and feminine, are identical.

165] The *interrogatives* are **hu:** (poss. **hu:z**, obj. **hu:m**) **hwət**, and **hwitʃ**. The first is masc. and fem.; the second, neuter; the third is used only partitively of all genders, *e. g.*, **'hwitʃ ɔv ðem** (men, women or things) **did ju 'si?** **'hwitʃ 'man** (or woman or thing out of a given group) **did ju si?** But **hu:** is strictly a pronoun, and in adjective uses **hu:** is replaced by **hwət** in both genders; *e. g.*, **'hwət 'man?** **'hwət 'wamen?** as well as **'hwət 'θiŋ?**

166] The *relatives* are masc. and fem. **hu:** (poss. **hu:z**, obj. **hu:m**), neuter **hwitʃ** (poss. **hu:z**, or oftener **ɔv hwitʃ**), and **ðat**, of all genders. The last has no possessive, but substitutes **hu:z**, or **ɔv hwitʃ**. It is also incapable of being governed by any preposition, unless the preposition can be tacked on to the verb. But this may be done with nearly all prepositions, except the **ɔv** of the possessive. To use this thus is a vulgarism. Colloquially **ðat** is preferred to **hu:** and **hwitʃ**, when the force of the clause is demonstrative, *e. g.*, **ðe 'man (ðet) ai 'bɔ:t ðe 'buk frəm**, rather than the formal **ðe 'man frəm 'hu:m ai 'bɔ:t ðe 'buk** (see 169). But do not say **ðe 'man (ðet) wi 'sɔ: ðe 'haus ɔv**; **ðe 'hil (ðet) wi 'sɔ: ðe 'tɒp ɔv**. Say **hu:z haus**, **hu:z tɒp**. Adjectively, **hwitʃ** only is used, of all genders and rarely; **'hwitʃ 'θiŋ iz e 'mistəri**; **'hwitʃ se'im 'man 'mɛt mi e'gen 'jestɔdi**.

167] Completed relatives (*i. e.*, relatives containing their own antecedent) are **hwət**, **hwət(so:)'ɛvɹ̩**, **hu:(so:)'ɛvɹ̩**, **hwitʃ(so:)'ɛvɹ̩**; *e. g.*, **'hwɔts 'ðan 'kɑnt bi 'ændən**; **hwət'ɛvɹ̩ 'iz**, **'iz**. In this class **hu:(so:)'ɛvɹ̩** is, in ordinary substantive uses, the masc. and fem. form, **hwət**

and **hwət(so):'ɛv̌** being the neuters; whilst **hwitʃ(so):'ɛv̌** is partitive (164) of all genders. In adjective uses **hwitʃ(so):'ɛv̌** is still the partitive, but in other cases **hwət(so):'ɛv̌** is used for all genders; *e. g.*, **hwət'ɛv̌** 'man ð 'wuman hi 'kə:t hi 'slu:.

168] These words in **-ɛv̌** have an idiomatic modal force, *e. g.*, **ðe ri'zalt wəz ðe 'se:im, hwət'ɛv̌ hi 'did**; *i. e.*, let that which he did *be what it might*. Hence the emphatic force of these words after *any, no, none*, and other such words: *e. g.*, **in 'no: weɪ hwət'ɛv̌** (be it what it may).

169] The relative **ðat** is often colloquially omitted, *e. g.*, **ðe 'man ju 'menʃən iz 'dæd**. After the comparing adverb *as*, both relative and antecedent generally disappear, *e. g.*, **ai 'laik satʃ 'ple:səz ɪz (those which) wi 'so: 'jestɪdi**.

170] The demonstratives are **ðis** (pl. **ði:z**) and **ðat** (pl. **ðo:z**), **ðe se:im**, and **satʃ**. The adverb **so:** often stands for a previously stated noun-clause after the verbs *to do, say, think, hear*, and most of their synonyms: *e. g.*, **ai 'ha:d so; hi 'did so; wi i'madzɪnd so**.

171] The four words **sam**, **'ɛni**, **'ɛv(ʌ)ri**, and **no:** each form three indefinite singular pronouns by suffixing **-bədi** or **-wan** (masc. and fem.) and **-θɪŋ** (neut.); so also **'samhwət**, neuter. The masc. and fem. forms freely use the possessive in **-z**. The uncompound **sam**, **ɛni**, **nan**, are used pronominally in both numbers, but **'ɛv(ʌ)ri** in neither.

172] Indefinite pronouns (and adjectives) of *quantity*, always singular, are **matʃ**, **litl**, **a litl:** of *number*, always

plural, 'meni, fju:, a fju:; but meni a (= Ger. *mancher*) is always singular; ə:l and in'af apply both to quantity and number, and as adj. may either precede or follow their noun; but ə:l must not come between the article and its noun: *e. g.*, ðe men ə:l (or ə:l ðe men) ə'ske:pt.

173] The *distributive* i:tf is naturally singular, but can stand in apposition with plurals, *e. g.*, ðe:ɪ i:tf wā 'strɔŋ. Poss. in -əz hardly used.

174] The pronouns (and adjectives) bo:θ, 'i:ðā (or 'aiðā), 'ni:ðā (or 'naiðā) must be used instead of ə:l, 'eni and nan (adj. nɔ:) when only two are spoken of. Poss. in -s or -z hardly used.

175] The word wan (= wanz in possessive and plural) is used with adjectives as an indefinite pronoun of all genders; hav ju e gud 'fɑ:ðā (sistā, 'pɛnnaɪf)? 'jes, 'aiv e 'gud wan ('wi:v 'gud wanz). Used pronominally 'adā makes pl. 'adāz. There are the only pronouns of this class with an inflected plural.

176] The *reciprocal* pronouns are 'i:tf 'adā, 'wan en'adā (poss. in -z), both really one plural word, whose case is that originally belonging to the second element: *e. g.*, ðe:ɪ 'tɔ:kt tu i:tf 'adā, ðe:ɪ 'fɔ:t wiθ wan en'adā.

177] Pronouns are naturally much subject to gradation. The following are frequent examples. See 138-9.

A	B	C	D
hi:	hi:, hi	hi:, hi, i	i:, i
him	him	him, im	im
hā:	hā:, hā	hā:, hā, ā	ā:, ā
hā:z	hā:z	hā:z	ā:z

A	B	C	D
hu:	hu: hu	hu:, hu, u	u:, u
huz	huz	hu:z, huz, uz	u:z, uz
hwitʃ	hwitʃ	hwitʃ, witʃ	witʃ
hwət	hwət	hwət, wət	wət, wat
ðem	ðem, ðem	ðam	am, m
ðat (rel.)	ðat, ðet	ðet, ðat	ðat, at
ju:	ju:, ju	ju:, ju, jə	jə, ja
ju: ^r	ju ^r	ju ^a , jə ^r	jə ^r , ja ^r
mi:	mi:, mi	mi	mi
mai	mai	mai, mi	mi
ʌs	ʌs	ʌs, ʌz, s	s, z
wan(z)	wan(z)	wan(z)	an(z)

178] The German pronoun *man* is variously represented in English by **wan**, **ju:**, **wi:**, **ðe:ɪ**, or the plural noun **'pi:pl**, used pronominally; *man sagt* = **pi:pl se:ɪ**. The possessive has the same pronominal force: **dənt 'hɑ:t 'pi:plz 'fi:liŋz**; **dənt 'tred ən 'pi:plz 'tə:z**.

179] Formerly the word **fo:k** (*folk*) was used exactly as **pi:pl** (178). It continues to be used, colloquially only, in the form **fo:ks** —plural in form as well as in effect.

THE VERB.

180] INFLECTED TENSES. Simple (or Indefinite) Present and Preterite Indicative.

<i>Pres. Sing.</i> 1	wənt	dai	lav	wif	raid	bē:
2	(wəntest) (192)	(daiest)	(lavest)	(wifest)	(raidest)	(bərest)
3	wənts (191)	daiz	lavz	wifəz	raidz	bēz
<i>Pl.</i> 1. 2. 3	wənt	dai	lav	wif	raid	bē:
<i>Preter. sing.</i> 1	wəntəd	daid	lavid	wift	rōd	bō:r
2	(wəntedst)	(daiedst)	(lavedst)	(wifedst)	(rodest)	(bərest)
3	wəntəd	daid	lavid	wift	rōd	bō:r
<i>Pl.</i> 1. 2. 3	wəntəd	daid	lavid	wift	rōd	bō:r

In verbs, as in pronouns (162), there are specific forms for the 2nd pers. sing., but they are only used in addressing the Deity and poetically. The 2nd plural form is normally used for both numbers: but for completeness' sake both are given.

181] Four parts of the verb are to be specially noted. the *present stem* (**wənt, raid**): the *present participle* (**wəntiŋ, raidiŋ**): the *preterite stem* (**wəntəd, rəɪd**); and the *past participle* (**wəntəd, riɪ(ʌ)n**). Of these the second can always be derived from the first by adding **-iŋ**. For the third and fourth there are two modes of conjugation, the *dental* and the *vocalic*.

182] The *dental conjugation* is so called because the preterite and past participle always end in **d** or **t**. It may be also called the *living conjugation*; because it is always applied to new verbs. Its preterite and past participle are always identical: and if the present stem ends in **t** or **d**, they are formed by adding the syllable **-əd**: e. g., **wənt, wəntəd; nəd, nədəd**.

183] This syllabic inflexion was formerly universal in this conjugation, and may be still heard, after any of its regular verbs, in prayer, Bible-reading and liturgies, but elsewhere it applies only to verbs ending in **t** and **d**.

184] After any other ending than **t** or **d** the vowel is dropt, and the **d** is assimilated, i. e., if the ending is a vowel or any other toned (or whispered) sound, the **d** simply continues; **le:ɪ, le:ɪd; tai, taid; lav, lavd; rəb, rəbd**. But if the ending is toneless, the inflection becomes toneless also, i. e., the **d** becomes **t**; **wɪʃ, wɪʃt; rɪp, rɪpt; ask, askt, &c.**

185] Irregularities arise in this conjugation as under:
(a) The **əd** inflexion is totally lost after **d** or **t** in **bid** (see also 187), **rid, sprəd; bət, lət, sət, hit, nit, slit, split, kast, kəst, put, ʃat, kat, θrast, bā:st, hā:t**.

(b) The ending (**d+ǣd**) becomes **t** in **bend, lend, rend, send, spend, bild**, which make **bent, &c.**

(c) The stem-vowel is changed, besides adding **t** or **d**, in **kīp, kriþ, liþ, slīþ, swīþ, wīþ**, which form **keþt, &c.**; and in **fli, flēd; seī, sæd; tēl, toīd; sēl, soīd; hiī, hīīd; ſw, ſǣd.**

(d) Instead of **d**, after a toned ending **t** appears often in **bānt, lānt, pent; dwelt*, smelt, spelt; spilt; spōilt;** and with vowel-change added, in **dīl, dēlt*; fīl, fēlt*; klīv, klēft = split** (see also 187); **li:v, leþt*; bi'rīv, bi'rēft; mīn, mēnt*; li:n, lēnt** (spelled *leant*); **dri:m, drēmt; lūz, lōst*; bai, bōt*.** The forms marked with an asterisk have no alternative.

(e) The following lose their final consonants before **t**, and change their vowel to **ǣ**: **brīþ, brǣt; katþ, kǣt; sīk, sǣt; tītf, tǣt; þīnk, þǣt.**

(f) From **me:k** comes **meīd**; from **hav, had.**

186] *The vocalic conjugation* is so called because the preterite and past participle are formed by changing the stem-vowel. The past participle may or may not have a different vowel from the preterite: it may or may not retain the old ending **-en** (= **-an, -n**). So few of the changes are identical, that it is best to tabulate them all, in the order of their resemblance.

187] The annexed table gives the verbs which form their participle in **-n**. In the first column are those which also change their vowel. In the second column are those which simply add **-an** or **-n** to the preterite.¹

¹ Some of these verbs were originally dental.—W. V.

Present stem	Unlike vowel		Present stem	Like vowel	
	pret.	p. p.		pret.	p. p.
bid, <i>bid</i>	bad	bid(Λ)n	bre:k, <i>break</i>	bro:k	-(Λ)n
fəl, <i>fall</i>	fəl	fəl(Λ)n	tʃu:z, <i>chose</i>	tʃo:z	-(Λ)n
giv, <i>give</i>	geɪv	giv(Λ)n	fri:z, <i>freeze</i>	fro:z	-(Λ)n
draiv, <i>drive</i>	dro:v	driv(Λ)n	kli:v, <i>cleave</i>	klo:v	-(Λ)n
straiv, <i>strive</i>	stro:v	striv(Λ)n	spi:k, <i>speak</i>	spo:k	-(Λ)n
θraiv, <i>thrive</i>	θro:v	θriv(Λ)n	sti:l, <i>steal</i>	sto:l	-Λn
straid, <i>stride</i>	stro:ɪd	strid(Λ)n	wi:v, <i>weave</i>	wo:v	-(Λ)n
raid, <i>ride</i>	ro:ɪd	rid(Λ)n	haid, <i>hide</i>	hid	-(Λ)n
rait, <i>write</i>	ro:ɪt	rit(Λ)n	slaid, <i>slide</i>	slid	-(Λ)n
smait, <i>smite</i>	smo:ɪt	smit(Λ)n	tʃaid, <i>chide</i>	tʃid	-(Λ)n
raiz, <i>rise</i>	ro:z	riz(Λ)n	lai, <i>lie</i>	leɪ	-n
ʃe:k, <i>shake</i>	ʃu:k	ʃe:k(Λ)n	bait, <i>bite</i>	bit	-(Λ)n
te:k, <i>take</i>	tu:k	te:k(Λ)n	bi:t, <i>beat</i>	bi:t	-(Λ)n
fɒ'se:k, <i>forsake</i>	fɒ'su:k	fɒ'se:k(Λ)n	trəd, <i>tread</i>	trəd	-(Λ)n
sleɪ, <i>slay</i>	shu:	sleɪn	bɛ:, <i>bear</i>	bo:ɪ	-n
blo:, <i>blow</i>	blu:	blo:n	swɛ:, <i>swear</i>	swo:ɪ	-n
gro:, <i>grow</i>	gru:	gro:n	tɛ:, <i>tear</i>	to:ɪ	-n
θro:, <i>throw</i>	θru:	θro:n	wɛ:, <i>wear</i>	wo:ɪ	-n
no:, <i>know</i>	nju:	no:n			
flai, <i>fly</i>	flu:	flo:n			
drə:, <i>draw</i>	dru:	drə:n			
i:t, <i>eat</i>	ɛt, eɪt	i:t(Λ)n			
si:, <i>see</i>	sə:	si:n			

188] Most participles which have lost *-n* have also the same vowel as the preterite, thus making both identical: and some verbs, originally dental, have undergone an identical vowel-change in both, with the same result.

Present stem	pret. and p. p.	Present stem	pret. and p. p.
kliŋ ¹ , <i>cling</i>	klaŋ	ho:ld , <i>hold</i>	he:ld
sliŋk , <i>slink</i>	slaŋk	sit ⁵ , <i>sit</i>	sat
haŋ , <i>hung</i>	haŋ	lai:t , <i>light</i>	lit
spi:n ² , <i>spin</i>	spa:n	a'we:k , <i>awake</i>	a'wo:k
stik , <i>stick</i>	stak	a'baid , <i>abide</i>	a'bo:d
straik , <i>strike</i>	strak	fai:t , <i>fight</i>	fə:t
dig , <i>dig</i>	daŋ	ʃu:t , <i>shoot</i>	ʃət
bai:n ³ , <i>bind</i>	baund	ge:t , <i>get</i>	gət
bli:d ⁴ , <i>bleed</i>	bled	ʃai:n , <i>shine</i>	ʃən
mi:t , <i>meet</i>	met	stand , <i>stand</i>	stud

So also ¹flip, riŋ (*wring*), slip, stiŋ, swiŋ; ²win; ³fai:n, grai:n, wai:n; ⁴fi:d, li:d, ri:d, spi:d; ⁵spit.

189] All the exceptions to 188 (exc. **kam**, pret. **ke'im**, p. p. **kam**) have **a** in the pret., and **Λ** in the participle. They are

Present stem	pret.	p. p.	Present stem	pret.	p. p.
riŋ ¹ , <i>ring</i>	raŋ	raŋ	ra:n , <i>run</i>	ran	ra:n
drinŋ ² , <i>drink</i>	draŋk	draŋk	swim , <i>swim</i>	swam	swam
bi'gin , <i>begin</i>	bi'gan	bi'gan			

So also ¹siŋ, sprinŋ; ²siŋk, ʃriŋk, stiŋk.

190] A few verbs have a preterite of the dental conjugation and a participle of the vocalic conjugation, in **-n**.

Present stem	pret.	p. p.	Present stem	pret.	p. p.
mo: , <i>mow</i>	mo:d	mo:n	hju: , <i>hew</i>	hju:d	hju:n
so: , <i>sow, sew</i>	so:d	so:n	stru: , <i>strew</i>	stru:d	stru:n
ʃo: , <i>show</i>	ʃo:d	ʃo:n	swel , <i>swell</i>	sweld	swo:lan
sə: , <i>saw</i>	sə:d	sə:n	ʃi: , <i>shear</i>	ʃi:d	ʃo:lan ¹

The verb **go:** has pret. **went**, p. p. **gən**; and **du:**, pret. **did**, p. p. **dan**.

¹ ʃo:n.—E. L. J.

191] The 3rd sing. present ind. is inflected by adding **s**, **z** or **əz** to the present stem. The precise form is determined by the same rules as the plural of nouns (144). Note that no auxiliaries are inflected in 3rd sing. except **iz**, **ɖaɪz** (from **du:**), **haz** (from **hav**). The alternative inflection **-ɛθ** or **-vθ** is only used on the same footing as the 2nd pers. sing. (162, 180, 192): its vowel is seldom elided, except in **sɛθ**, and always in **ɖaθ** (aux.) and **haθ**.

192] The 2nd sing. present and 2nd sing. preterite are both formed by adding **-ɛst** to the respective stems. The vowel of **-ɛt** is generally obscured to **v** (180), and is regularly elided after unelided **əd** of the preterite (183), but elsewhere it is not elided (save sometimes for rhythm), *e. g.*, **lavədɛst**, but **leɪɖɛst**, **njuɛst**. Auxiliaries alone present irregular 2nd pers. formations; **ɖɛt**, **ɖast**, **hast**, **falt**, **wilt**, and uninflected **mast**, **ɖaɪst**.

COMPOUND TENSES.

193] A compound tense is formed by prefixing an auxiliary to (a) the present stem, (b) the present participle, (c) the past participle (181), or (d) an infinitive (195),—generally without **tu**.

194] The simple infinitive has really two forms in English, one of which is identical with that of the present participle. It is often called for distinction the *verbal noun*. Ex. of use: **wə:kɪŋ ɪz 'hɛlθi** (but **it ɪz 'hɛlθi tu 'wɔ:k**); **aɪ en'dʒəɪ 'wɔ:kɪŋ**; **aɪm 'fəʊnd ɒv 'wɔ:kɪŋ**, and **ɒv 'fʊtɪŋ 'báɪdz**.

195] The simple infinitive, *e. g.*, **tu kə:l**, is mostly (211) *present and active* in signification. By aid of auxiliaries we get the

<i>Present Active (continuous)</i>	tu bi: kəliŋ.
<i>Perfect „</i>	tu hav kəld.
<i>„ „ (continuous)</i>	tu hav bi:n kəliŋ.
<i>Future „</i>	tu bi: v'baut tu kəl.
<i>„ „</i>	tu bi: goiŋ tu kəl.
<i>Present Passive</i>	tu bi: kəld.
<i>„ „ (continuous)</i>	tu bi: bi:ŋ kəld.
<i>Perfect Passive</i>	tu hav bi:n kəld.
<i>„ „ (continuous)</i>	tu hav bi:n bi:ŋ kəld (rare).
<i>Future „</i>	tu bi: v'baut tu bi: kəld.
<i>„ „</i>	tu bi: goiŋ tu bi: kəld.
<i>Future Perf. Pass.</i>	tu hav bi:n v'baut tu bi: kəld.
<i>„ „</i>	tu hav bi:n goiŋ tu bi: kəld.

In some phrases the simple infinitive has a passive (gerundive) effect; *e. g.*, **ḏēz v haus tu lət; aiv v klas tu ti:tʃ, v klək tu waind, &c.**

196] Reflexive verbs are relatively rare in English. They form their infinitive, when not referring to any person in particular, with **wan'self**, *e. g.*, **tu 'hāt wan'self iz an'plezent.**

197] The English verb might be naturally viewed as possessing as many moods as it has auxiliaries. In fact it is best to view each auxiliary first carefully by itself instead of taking its combinations in the lump and equating them to foreign forms. As auxiliaries are usually unemphatic, it is necessary to note from the outset how they are obscured and changed in most positions from the forms here tabulated, even in very careful speech (236).

198] Essential forms of **tu bi:**, **tu hav**, and **tu du:**.

<i>Pres. Sing.</i>	1.	am	hav	du:
	2.	(ḁt)	(hast)	(ḁst)
	3.	iz	haz	ḁz
<i>Pl. 1. 2. 3.</i>		ḁ:	hav	du:

<i>Pret. Sing.</i>	1.	wəz	had	did
	2.	(wəst)	(hadst)	(didst)
	3.	wəz	had	did
<i>Pl. 1. 2. 3.</i>		wɛ:	had	did
<i>Imperative</i>		bi:	hav	du:
<i>Pres. part.</i>		bi:ɪŋ	haviŋ	du:ɪŋ
<i>Past part.</i>		bi:n	had	dan

199] The ancient subjunctive is rare everywhere, and almost extinct colloquially. The one great exception is the verb **tu bi:**, whose subjunctive (pres. **bi:**, past **wɛ:**) is currently used to express improbable or impossible supposition, *e. g.*, **if it 'bi: so:, aim 'səri;** **if it 'wɛ: so:, ai wud bi 'səri.** The latter may be rhetorically inverted, with omission of **if**;—**'wɛ: it so:, ai wud bi 'səri.** More rarely, **had**, plupf. subj. auxiliary, occurs in this last construction, *e. g.*, **had it 'bi:n so:, ai wud hev bi:n 'səri.** So also **ʃud**, &c. (225). The 3. pers. pres. subj. survives in a number of phrases expressing a wish, a prayer, or an imprecation, *e. g.*, **'bi: it so:; so 'həlp mi: 'gɒd; 'dʒʌs 'te:k it.** But in free construction such wishes are introduced by **me:ɪ** (212), if regarded as feasible; or **mait** (216), if regarded as desperate. Even these constructions are rhetorical; and in ordinary speech they are changed into *that*-clauses, preceded by a verb of wishing; *e. g.*, **'bi: it so: = me:ɪ it 'bi: so: = ai 'wiʃ ðæt it 'me:ɪ bi so:.**

200] When not auxiliary, **tu bi: = to exist**, or is a mere copula: **tu hav = to possess**; **tu du: = to perform or to avail.** The verb **tu bi:** often agrees in number with its predicate; *e. g.*, **faiv tanz iz e 'gret 'we:t 'tu lift; mi'kaniks iz e hɑ:d 'sabdʒekt tu 'lɛ:n.**

201] The auxiliary use of the verb **tu hav** is to create perfect and plupf. tenses;

Act. Ind. Perf. **hav** (3. sing. **haz**) **si:n** (= pres. of **hav** (198)+past part.).

Plupf. **had si:n** (= pret. of **hav**+past part.).

Pass. Ind. Perf. **hav** (3. sing. **haz**) **bi:n si:n** (= perf. of **bi:**+past part.).

Plupf. **had bi:n si:n** (= plupf. of **bi:**+past part.).

Six infinitive combinations of **hav** have already been given (195), and may all be subjoined to other auxiliaries, generally with omission of **tu** (231). Their effect is to convert a present auxiliary tense into a perfect, a preterite into a pluperfect, and a future into a future perfect.

202] The verb **bi:** can be conjugated with every auxiliary; and be used, in all the resulting forms, as an auxiliary itself. When the past participle of a transitive verb is added to it we thus obtain the *passive voice* of that verb. When the present participle of any verb is added to it, we obtain the *active continuous voice* of that verb. Thus every simple active form has continuous and passive forms corresponding to it; *e. g.*,

<i>Simple or Indef. Act.</i>	<i>Continuous Act.</i>	<i>Indef. Passive.</i>
ai lav	ai am lavin	ai am lavd
ai lavd	ai wəz lavin	ai wəz lavd
ai fal lav	ai fal bi: lavin	ai fal bi: lavd
ai mait hev lavd	ai mait hev bi:n lavin	ai mait hev bi:n lavd.

203] Not only so, but the verb **bi:** can itself take the continuous form and create a *continuous passive* voice, which is used very freely in the present and preterite, but elsewhere only when the incompleteness or continuance of the action demands emphasis. This voice differs only from the simple indefinite passive (202) by inserting **bi:in** before the final participle; **aim bi:in lavd**, &c.

204] Note how precisely the continuous forms indicate time; *e. g.*, **hi:z** 'raiding **hi:z** 'baisikl; **hi:z** **bi:ɪŋ** 'tɔ:t **dʒi:'ɔɡrefi**,—at this very moment; **hi** wɔ:z 'kaminɪ tu 'skul; **hi** wɔ:z **bi:ɪŋ** 'keɪnd fɒ mis'kɔndakt; **hi:l** **bi** **bi:ɪŋ** ɛɡ'zaminɪd,—at a time definitely indicated by the speaker. The continuous present can sometimes be used for an early future, regarded as already begun; *e. g.*, 'mistā 'dʒo:nz iz 'haviŋ ɐ 'fju: 'frendz tu 'sɒpā tu'mɔ:ro, ā: 'ju 'go:ɪŋ dē:?

205] But the simple or indefinite present normally covers repeated or habitual action extending into an undefined past and future; **hi** 'raidz **hi:z** 'baisikl 'wɛl: **hi** iz 'tɔ:t **dʒi:'ɔɡrefi**. And in the other indefinite tenses we can say **hi** wɔ:z 'keɪnd; **hi:l** **bi**: ɛɡ'zaminɪd, without being obliged to give any further indication of time.

206] But it is the simple present which displays this indefiniteness of time most strikingly, especially in the active voice; *e. g.*, 'tu: 'de:ɪz afta ai ɐ'raiv (= fut. perf.) in 'ɛdinbra, ai 'go: (= fut.) tu 'pā:θ. Historically too,—in **dis** i'mā:dʒensi **hi** go:z (pret.) fā dē 'dɔktā, and **hwɛn** **hi** 'faɪndz (plupf.) (h)im, briŋz (pret.) (h)im tu dē 'haus. It is the context which really indicates the time.

207] Hence in time-clauses and *if*-clauses, attached to future verbs, this construction becomes normal; *e. g.*, **if** **ai** 'si: (fut.) **him** tu'mɔ:ro, **ail** 'tɛl (h)im 'dis; and the perfect likewise regularly supersedes the fut. perf.; *e. g.*, **hwɛn** **aiv** 'si:n (fut. perf.) **him**, **ail** 'tɛl ju hwɔt (h)i: 'sɛd.

208] The forms of the simple pres. and pret. passive sometimes have a different meaning, lying closer to their origin (= verb **tu** **bi:**+past part.). Compare

English.

Latin.

The city is well fortified. Urbs bene munita est.
 — — — — — — — — — — *erat.*

Here the English tenses are virtually pf. and plupf., like the Latin. With some verbs this causes ambiguity, *e. g.*, *de bəi iz 'wɛl 'tɔ:t*.

209] The verb **bi:** is sometimes substituted for **hav** in the perfect, plupf. and fut. perf. of intransitive verbs of motion, *e. g.*, **ai am kam**, *ich bin gekommen*. But in English it is never wrong to use **hav**.

210] The auxiliary **du:** is applied only to the active voice, pres. and pret. ind. and present imperative tenses. It creates the following forms.

*Emphatic Affirmative**Normal Negative*

<i>Ind. Pres.</i> ai (wi: , ju: , de:ɪ) du: lav	ai (&c.) du: nɔt (dɔnt) lav
hi: (ʃi: , it) daz lav	hi: (&c.) daz nɔt (daznɔt) lav
<i>Pret.</i> ai (&c.) did lav	ai (&c.) did nɔt (didnɔt) lav
<i>Imp. Pres.</i> du: lav	du: nɔt (dɔnt) lav

*Normal Interrogative**Normal Neg. Interrogative*

<i>Ind. Pres.</i> du: ai (wi: , ju: , de:ɪ) lav ?	du: ai (&c.) nɔt lav ?
daz hi: (ʃi: , it) lav ?	dɔnt (du: nɔt) ai (&c.) lav ?
	daz hi: (&c.) nɔt lav ?
	daznɔt (daznɔt) hi (&c.) lav ?
<i>Ind. Pret.</i> did ai (&c.) lav ?	did ai (&c.) nɔt lav ?
	didnɔt (did nɔt) ai (&c.) lav ?

In the negative interrogative the first of each pair is formal, the second colloquial. Note the change in order. For remaining negative and interrogative forms see 237.

211] The auxiliary **du:** is never applied to the verb **bi:**, and seldom to **hav**, except colloquially in the imperative: **'du:** **bi:** **'kwaɪet!** **'du:** **hav** **peʃəns!** Neither is it applied to other auxiliaries. Hence the limitation

of the emphatic affirmative forms (205) to the two inflected tenses. For **du:** as resuming auxiliary see 235.

212] Next in importance are the four pairs of auxiliaries **fal, fud; wil, wud; kan, kud; meĩ, mait.** The second of each pair is historically the preterite of the other. They have no other tenses, and are invariable in each tense, except in the archaic 2. pers. sing.; **falt, fud(e)st; wilt, wud(e)st; kanst, kud(e)st; meĩ(e)st, mait(e)st.** They can each be joined to any of the 14 infinitive expressions (195), omitting **tu.**

213] When **fal** and **wil** are emphatic, they never express simple futurity; **fal** indicates compulsion from the speaker, or from other sources. Hence **ai 'fal** stands for invincible purpose: **wi: 'fal**, for destiny: and in all the other persons there is the implication, "If not, I will compel you," or at least "you will be compelled." But an emphatic **wil** indicates volition. An emphatic **ai 'wil, wi: 'wil**, thus indicates fixed purpose, but not predestined result. Hence the use of **fel** (unemphatic) rather than **wil** as the future aux. of the 1st person. But in the 2nd and 3rd persons **wil** (unemphatic) is more suitable, because free from implied compulsion: he (she, it, you, they) will do so-and-so, of his (&c.) own accord,—in the natural course of things. Hence

Normal Future

ai (wi:) fel	 	go:—bi: go:ij—hav gən—hav
hi (fi:, it, ju, deĩ) wil	 	bin go:ij &c. (195).

214] The exception noted by Sweet (Elb. 51, c)—**wi: 0ri: wil gət dē: fā:st**—seems logically to arise because it is spoken by one of the three to and of the two others, thus making **wi: = ai und ju: tu:**

215] When **me'ĩ** and **kan** are emphatic, the first indicates a contingent, the second an absolute possibility, *e. g.*, **wil ju 'klaim ðis 'mauntən? ai 'me'ĩ** (if I feel inclined, and nothing prevents me); **ai 'kan** (I am quite able); **ai 'wil** (I fully intend to do so); **ai 'fal** (—and I am going to succeed). Hence **me'ĩ** (or **kan**) is used in 1. and 3. pers. to ask leave, *e. g.*, **me'ĩ (kan) wi: li:v 'Ā:li tu'de:ĩ? ju 'me'ĩ ('kan)**. But **'fal ai &c.** (1. and 3. pers.)? requests instructions.

216] The pret. **jud**, **wud**, **mait**, **kud** have differences of their own. In really independent positions **jud** = *ought (to)* (231); **wud** = *was obstinately determined (to)*; **kud** = *was able (to)*; but **mait**, like **me'ĩ**, is always really conditional in some way. When **wud** is independent but not emphatic, it takes the weaker meaning of *used (to)*, *e. g.*, **hiz 'faxðĀ fū'bad him, bat hi əfn 'wud go:, und 'ðen hi wud get 'kɔ:t and 'panɪst**. But the aux. **me'ĩ**, **mait**, **jud**, **wud** are chiefly, and the aux. **fal**, **wil**, **kan**, **kud** are largely, used in subordinate and coordinate (hypothetical) sentences. On these a little must now be said.

SUBORDINATE AND HYPOTHETICAL CON- STRUCTION: SEQUENCE OF TENSES.

217] The general rule of sequence is that primary tenses must follow primary, and historical must follow historical. Exceptions will be noted in due order. Every form of the English verb whose first element (**go:z**, **iz**, **haz**, **fal**, &c.) is *per se* a present tense, is *primary*. Every form whose first element (**wənt**, **wəz**, **had**, **jud**, &c.) is *per se* a preterite, is *historical*. But see 223.

218] An oblique sentence is one which records words spoken, thought or felt, not in their original form but in

The difference between **mait** and **ʃud** is here very slight; inevitable result is best expressed by an emphatic **'wud**.

221] A hypothetical sentence consists of two parts, the supposition and its consequence, *e. g.*,

if aim 'il, ai 'sɛnd fɔ̃ də 'dɔkt̃.

if ai wɔz 'il, ai 'sɛnt fɔ̃ də 'dɔkt̃.

The sequence of tenses is sometimes exceptional, *e. g.*,

if ai wɔz 'rɔɪ, ai bɛg 'pɔ̃dn, ai wil ri'trakt.

The past tense here expresses an uncertainty, lasting into the present. Negative suppositions are often introduced by **an'les**. The pupil may thus give a negative turn to all examples given.

222] Feasible suppositions are generally expressed by primary tenses, *e. g.*,

if ai 'si: (207) jũ 'brad̃, ail in'vait him tu 'diñ.

But

if ai ʃud 'si:	(199)	jũ 'brad̃, ai wud in'vait him
if ai wɛ: tu 'si:		
if ai 'sɔ:		

represents a rising scale of improbability. The ind. form **wɔz** after **if** is very colloquial; the old subj. **wɛ:** is preferred.

223] Note that these three forms of supposition are only formally, not logically, historical. Hence **ʃud** and **wud** colloquially admit a primary tense after them, *e. g.*,
if ai ʃud 'si: him ai wil in'vait him. 'if ju wud bi so: 'kaind, ai ʃɛl bi 'grɛtful.

224] Impossible supposition, contrary to past facts, is expressed by a plupf.:

if ai hed 'sin ju^x 'brað^Ā, ai wud hev in'vaitəd him,
and contrary to present facts, by a pret.—

if ai 'nju:, ai wud tel 'ju.

225] For some of the forms in 222-4 an inverted construction, really pret. subjunctive, without **if**, is sometimes found:

ʃud ai 'si: ju^x 'brað^Ā, ai wud (*or* wil) in'vait him.

'wɛ:r ai tu 'si: ju^x 'brað^Ā, ai wud in'vait him.

'had ai 'sin ju^x 'brað^Ā, ai wud hev in'vaitəd him.

So also with wud, kud and mait.

'wud hi bat 'lisn, ai kud ɛks'pleɪn.

'kud ai bat kən'vins him, ai wud bi 'hapi.

The first and third of these 5 examples are colloquially possible.

226] The conditional auxiliary is **wud**, as seen already in many examples. In the 1st pers. **ʃud** is used also. The use of **wud** to express a (rhetorical) wish is elliptical, *e. g.*, 'wud ðet ai wɛ 'dɛd = ai 'wud, &c., a relic of the pret. subjunctive (199) of **wil** in its primitive meaning.

227] Ellipsis may occur either of the conditional or the consequence, ai 'no: ju wud 'laik 'landən (*if you saw it*); 'o: if ai had ɔnli 'nɔn! (*I would have acted differently*); hi wud 'veri matʃ 'laik tu 'si: ju (*if it can be so arranged*).

228] The pret. subj. **had** also survives, *e. g.*,

'had ai 'inaf 'mani, aid 'go: tu 'klɔndaik.

And it gives rise to several auxiliary phrases, *e. g.*,

(ai &c.) hed 'rað^Ā (go:) = (*I &c.*) *prefer to (go)*.

So also ai hed 'sʊn^Ā; ai hed ez 'sʊn; ai hed ez 'li:f.

In these phrases, however, **had** is now very often superseded by **wud** (216, 226). But (**ai** &c.) **had** 'bətɪ (go:) = *It will be better for (me &c.) to (go)* is a vigorously living form, and **wud** must never be substituted. See also 225.

MINOR AUXILIARIES.

229] The four auxiliaries **mast**, **nɪd**, **dē**, **dɪst** are invariable for all persons and both tenses (exc. 2 sing. **nɪd(v)st**, **dɛr(v)st**, 192). The first indicates necessity, either physical or moral; 'ɔ:l **mast** 'dai; **ju mast** 'lɔ:n **ju** 'lesnz: **ju** 'mast nət 'tɛl 'laɪz. But the negation of necessity is expressed by **nɪd**, e. g., 'mast ai go:? **ju** 'nɪd nət. There is no tangible difference in meaning between **dē** and **dɪst**. When any of these verbs are pret., it is necessary in principal sentences, in order to avoid ambiguity of tense, to subjoin one of the **have** infinitives (195); but in subordinate sentences this is seldom necessary, because the context indicates the past time; thus,

'bat fɒ ðe 'laɪfbɔ:t ðeɪ 'mast hɛv 'pɛrɪst;
ðeɪ 'nju: ðeɪ mast 'pɛrɪf.

See also ɔ:t (231).

230] Two small classes of verbs, having a certain modal force, take after them, like all the auxiliaries hitherto named, an infinitive without *to* (195). The *causative* group is **me:k**, **bid** and **let** (in America **help** also). The *perceptive* group includes **si**, **hi**, **fi:l**, **wɒtʃ**, **pɪ'sɪv**, **ɔb'zɜ:v** and others. The latter group can substitute the present participle for the infinitive: the former cannot, e. g., ai 'let him g'o:; ai 'sɔ: him 'go:; ai 'sɔ: him 'go:ɪŋ.

231] The few remaining auxiliary expressions all retain *to* before the subjoined infinitive. The most important group is that which expresses modes of *obligation*, **ai ɔt tu**; **ai am tu**; **ai hav tu**; **aim 'baund tu**. The first expresses a moral obligation of any degree; the last, one which is imperative and infeasible; the third expresses strong obligation, but it need not be moral; the second implies less of compulsion than the third, *e. g.*,

ai hav tu 'go: tu 'landan = *I am in some way forced to go.*

ai am tu 'go: tu 'landan = *It is in some way settled that I go.*

For if **ai wɛ: tu**, see 222-5. For construction of **ɔt**, when preterite, see 229.

232] The construction resulting from the addition of a *passive* infinitive to the conjugation of **ai am tu** (231) is specially important, because it is the *gerundive* construction in English, *e. g.*,

'hwɔts tu bi 'dan? = *Quid faciendum est?*
its tu bi 'hoɪt naθiŋ 'sɪrɪas hez 'hapnd.

With verbs of perceiving, finding or acquiring the sense is generally potential, *e. g.*,

ai 'kaɪnt 'get ju v 'ɲju:zpeɪpəl; dāz 'nan tu bi 'sɪn,
 or **tu bi 'faund**, or **tu bi 'had.**

233] The aux. phrases **ai em 'goɪŋ tu**, **ai em v'baut tu**, both express an immediate or early future. In the infinitive they present the normal Eng. future infinitives (195).

234] The aux. form **ai ju:st tu** expresses past custom. Present custom is expressed by an adverb, such as **'ju:zɔpli**, or some equivalent phrase, attached to the simple present, *e. g.*,

ai 'ju:zu:li go: tu 'skøtlend in ðe 'samā.

ai 'ju:st tu go: tu 'skøtlend 'ævri 'samā.

Compare ju:zd, ord. pret. of ju:z.

235] The resuming auxiliary is very freely used in English, quite singly, *e. g.*,

wil ju 'hav ðis 'wumen tu 'bi: ju:ᵂ 'wədəd 'waif?
ai 'wil.

ai 'havnt 'ðan it 'jet, bat ai 'kan end 'wil.

Verbs not auxiliary, except bi and hav (211), are resumed by du: (daz, did, ðan), *e. g.*,

hi 'dansəz 'wəl, end 'so: daz hiz 'sistā.

hi 'didnt 'help mi ez 'matʃ ez hi 'mait hev 'ðan.

Colloquially, an infinitive with tu may be resumed by tu only, *e. g.*, 'hari 'wudnt 'ple:ᵂ 'krikət; hi 'səd hi 'didnt 'wənt tu.

OBSCURATION OF AUXILIARIES.

236] Auxiliaries being at times totally unstressed suffer much from obscuration and curtailment. The following are the chief affirmative instances (179).

A	B	C	D
am	əm	m	m
ā:*	ō:, ā	ᵂā, ᵂā	ᵂā, ᵂā
iz*	iz, z, s	z, s	z, s
wəz*	wəz	wəz	wəz
wē:*	wē, wē	wā	wā
hav*	hev, v	āv, v	āv, v
haz*	hez, z, s	ez, z, s	əz, z, s
had*	hed, d	əd, d	əd, d
du:	du	ðu	dā, d(jā)

A	B	C	D
bi:	bi:, bi	bi	bi
bi:n	bi:n	bi:n, bin	bin
wil	wil, l	l	ɹl
ʃal	ʃel	ʃal	ʃal
kan	kan, ken	ken, kan	kan, ky
wud*	wud, d	wɒd, d	ɹd, d
ʃud*	ʃud	ʃɒd, ʃad	ʃad
kud*	kud	kɒd	kad
mast*	mast	mast	mas

237] When these auxiliaries are negated, the same changes generally take place in the A and B types, but colloquially (C, D) it is the **nɒt** which collapses (cp. 210) into **nt**, whilst the auxiliary itself remains unobscured. Eleven forms to which this applies are marked above. So also **me:nt**, **maitnt**, **dɛ:nt**, **nixɒt**, **ɔ:tnt**; but **masnt**, **dɹsnt**, **jusnt**, lose **t** between **s** and **n**. Still more exceptional are **do:nt**, **wɔ:nt**, **ka:nt**, **ʃa:nt**. The form **e:nt** (= *am not*, *are not*) is rare in N. Eng., and entirely vulgar.

ADVERBS.

238] A large number of adverbs are formed by adding prepositions (**bai**, **wiθ**, **frɒm**, **in**, **at**, &c.) to the pronominal stems **hi:**^r, **dɛ:**, **hwɛ:**, (**hi:r**, **dɛ:r**, **hwɛ:r**, before vowels).

239] But the majority of adverbs are derived from adjectives. Some adjectives, such as **litl**, **matʃ**, **fɹ:**, **lɔŋ**, **lɔ:**, can be always used as adverbs, without change of form: and many more, chiefly monosyllables, can be so used in certain connections, *e. g.*, **hi: tɔ:kt laud**, **pleiɹd hai**, **bɔ:t tʃi:p**, **sɔld di:**, **wɹkt hɹd**, **wɔ:kt fast**.

240] Every such adverb takes the inflected comparative and superlative, *e. g.*, **hi livd ləpā**, **təkt laudā**, &c. But the positive to **bətā** and **bəst** is **wəl**; and to **wāls** and **wāst** it is **il** or **badli**. Never use **gud** or **bad** as real adverbs.

241] It is allowable to say that a thing **luks** (**te:sts**, **smelz**, **saunds**, **filz**) **gud** or **bad** (or **pləzent**, **ʌnpləzent**, &c.), but these are really adjectives, subjoined to a special sense of these verbs. Cp. L. *audio*.

242] But most adjectives form their adverb by adding **-li**. If they end in **l** already, they only add **-i**, *e. g.*, **breivli**, **noibli**. In prose these are practically always compared by means of **mo:ā** and **mo:st**. Avoid forming adverbs from adjectives already ending in **-li**. Use some periphrasis rather.

243] The very common adverbs **az**, **ḏē:**, **hwē:** become **ez**; **ḏē**, **ḏē**; **hwē**, **hwē**, in unstressed positions, and in careless and vulgar speech may become **ʌz**, **ḏā**, **hwā** or **wā**.

PREPOSITIONS.

244] The prepositions most subject to obscuration, when unstressed, are:

A	B	C	D
at	at, ət	ət, ʌt	ʌt
bai	bai	bai, bi	bi
fō:	fō, fō	fō, fā	fā
frəm	frəm, frəm	frəm, fram	fram
ən	ən	ən, ɒn	ɒn, ʌn
ov	ov, ɒv	ɒv, ʌv	ʌv, ʌ
tu:	tu	tə	tə
wiθ	wiθ, wið	wiθ, wið	wiθ, wið ¹

¹ The pronunciation **wið** is undoubtedly the usual one in Northern English, even in the best speech.—E. L. J.

In the phrases **a'to:l**, **a'twans**, **a'tenire:t**, the stress sets in on the explosion of the **t**. All forms of **fɔ̃:** lose the diacritic **r**, and gain a following **r**, before a vowel. The change from **wiθ** to **wid** is due to a toned phone following.

CONJUNCTIONS.

245] The conjunctions most subject to obscuration, when unstressed, are:

A	B	C	D
and	and, and	end, en	en, an, n
bikəz	bikəz	bikəz	kəz
nɔ̃:	nɔ̃:, nɔ̃	nɔ̃, nɔ̃	nɔ̃
ɔ̃:	ɔ̃:, ɔ̃	ɔ̃, ɔ̃	ɔ̃
ðan	ðen	ðen, ðan	ðan, ann,
hwait	hwait	hwait, wait	wait

All forms of **ɔ̃:** and **nɔ̃:**, as of **fɔ̃:** (244), resume their lost **r** before a vowel. Vulgar pronunciation always, and hasty pronunciation under loss of stress, change **hw** to **w**.

INTERJECTIONS.

246] Interjections, being always emphatic, are never obscured. But many interjections in English are merely literary, or if really heard, are usually heard in forms widely differing from their spelling, *e. g.*, *humph* = **mm** (44), *hist* = **s:t** or **tst**, *pish* = **pf:**, *hush* = **f:**; *tush* = **tʃ:**, *heigh ho* = **hai ho:**; *bah* is oftener **paç**, and *tut* is imploded or sharply exploded **t**. Some hardly appear in any recognised printed form; such are **ʔ:**, expressing oppressive heat; **pr:**, a bad smell; **x:**, disgust, &c.

TEXTS.

PREFACE TO THE TEXTS.

The greater part of the following examples belong to the type B (see 138), or careful Northern pronunciation. But they are preceded by examples of type A (= formal), and followed by examples of type C (= careless), all Northern. Within each type also, they are ranked, as far as possible, in a descending order of carefulness. After these some mixed examples are given. Where a stress-break (136) is not marked by any ordinary stop, it will be indicated by a vertical bar. Let the reader remember that short *ĩ* (87) and little *ɹ* (113) are mere off-glides of diphthongs and must never be spoken as independent syllables; also that the superposed *˙* has no sound at all in itself, but is used to indicate that the subjoined vowel is coronal. The brackets () indicate that the enclosed sound, though articulated, is not separately heard; whilst the brackets [] indicate that the enclosed sound, though heard, is not fully articulated, *i. e.* is more or less inferred or subjective (64, 70, 101). Remember that here *ə*, *ʊ*, *ʌ* are obscurations of *e*, *a*, *u*, or neighbouring sounds (98), and are not far removed from them in articulation, and that each of them retains some more or less vague suggestion of its neighbourhood to these sounds respectively.

Type A (138).

Authorised Version of the Bible.

Psalm XXIII, 1-4.

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters. He restoreth my soul; he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Psalm XXV, 1-3.

Unto thee, O Lord, do I lift up my soul. O my God, I trust in thee; let me not be ashamed, let not mine enemies triumph over me. Yea, let none that wait on thee be ashamed, let them be ashamed which transgress without cause.

Matt. V, 3-9.

Blessed are the poor in spirit; for theirs is the kingdom of heaven. Blessed are they that mourn; for they shall be comforted. Blessed are the meek; for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness; for they shall be filled. Blessed are the merciful; for they shall obtain mercy. Blessed are the pure in heart; for they shall see God. Blessed are the peacemakers; for they shall be called the children of God.

taip eī, paregraf wan θā:ti est.

o:θaraizd vā:ʃan ov ðe baibl.

ðe twenti θā:d sa:m, frəm ðe fā:st tu ðe fo:ʌθ vā:s.

ðe lō:d iz mai ʃephād; ai ʃal nɔt wɔnt. hi:
me:kəθ mi: tu lai daun in grɪn pastjāz; hi: li:ðeθ mi:
bi'said ðe stil wɔ:tāz. hi: rə'sto:reθ mai so:l; hi: li:ðeθ
mi: in ðe paɪdz ov raitjasnəs | fō hiz neīmz se:k.
jei, ðo: ai wɔ:k θru ðe vali ov ðe ʃado
ov ðeθ, ai wil fi:ʃ no: i:vɪl: fō ðau ā:t wiθ¹ mi:; ðai rəd
ænd ðai staf | ðeī kampfāt mi:.

ðe twenti fiftθ sa:m, frəm ðe fā:st tu ðe
θā:d vā:s.

ʌntu ði:, o: lō:d, ðu ai lift ʌp mai so:l. o: mai
gɔd, ai trəst in ði:; let mi nɔt bi: v'ʃeīməd, let nɔt
main ɛnəmɪz traɪəmf o:vā mi:. jei, let nan ðet weɪt
ɔn ði: bi[j] v'ʃeīməd; let ðəm bi[j] v'ʃeīməd | hwɪtʃ trans-
'grɛs wiθ'aut¹ kɔ:z

ðe fiftθ tʃaptər ɒʌ məθju, frəm ðe θā:d tu ðe
nainθ vā:s.

bləsəd ā:d v puɹ in spɪrɪt; fō: ðē:z iz ðe kiŋ-
dəm ɒʌ hevn:. bləsəd ā: ðeī ðet mo:ʌn; fō: ðeī
ʃəl bi kampfātəd. bləsəd ā: ðe mi:k; fō: ðeī ʃəl
in'hɛrɪt ði ʌ:θ. bləsəd ā: ðeī hwɪtʃ ðu hʌŋɡər ænd
θā:st aftər raitjasnəs: fō: ðeī ʃəl bi fi:ləd. bləsəd
ā: ðe mā:sɪfʊl; fō: ðeī ʃəl ɔb'teɪn mā:si. bləsəd
ā: ðe pjuɹ in hāt; fō: ðeī ʃəl si: gɔd. bləsəd ā:
ðe pi:sme:kāz; fō: ðeī ʃəl bi kɔ:ləd ðe tʃɪldrən ov gɔd.

¹ I cannot feel that θ is the common N. Eng. pronun-
ciation.—E. L. J.

The Lord's Prayer.

Matt. VI, 9-13.

Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen

I. Cor. XIII, 4-10

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away.

From the "Te Deum" of the English Prayer-book.
We praise thee, O God; we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.

ðe lō:dz prē:.

ðe sikstθ tʃaptar v̥a maθju, fr̥om ðe nainθ tu ðe
θ̥ā:ʔti:nθ v̥ā:s.

au̥a fa:d̥ā | hwitʃ ā:t in hevn:, haloəd bi: dai
neim. dai kinɢam kam. dai wil bi ðan | in ā:θ
az it iz in hevn:. giv ʌs ðis ðeɪ | au̥a ðeɪli br̥əd.
and fōʔgiv ʌs au̥a ðets, az wi: fōʔgiv au̥a ðet̥āz.
and li:d ʌs n̥ot intu temʔte:ʃan, bat diʔlivar ʌs fr̥om
i:vl. fō: ðain iz ðe kinɢam, and ðe paʊr, and ðe
glo:ri, f̥or ev̥ā. eim̥en.

ðe θ̥ā:ʔti:nθ tʃaptar | v̥v ðe f̥ā:st ip̥isl tu ðe
k̥v̥rinθjenz, fr̥om ðe fo:āθ tu ðe tenθ v̥ā:s.

tʃariti safareθ l̥oŋ, and iz kaɪnd; tʃariti env̥ieθ
n̥ot; tʃariti v̥oɪnteθ n̥ot itself, iz n̥ot paf̥əd ʌp, ðaθ
n̥ot biʔheiv̥ itself ʌnʔsimli, si:k̥eθ n̥ot har̥ om, iz n̥ot
izili pr̥ov̥okt, θiŋk̥eθ n̥o: i:vl; riʔdzoiseθ n̥ot in inʔkwiti,
bat riʔdzoiseθ in ðe tru:θ; beareθ ɔ:l θiŋz, biʔliveθ ɔ:l
θiŋz, ho:peθ ɔ:l θiŋz, enʔdjureθ ɔ:l θiŋz. tʃariti
nev̥ā feɪləθ; bat hw̥eðā ð̥e bi pr̥ofisiz, ðeɪ ʃel
feɪl; hw̥eðā ð̥e bi taŋz, ðeɪ ʃel si:s; hw̥eðā
ð̥e bi n̥olədʒ, it ʃel vaniʃ eʔweɪ. fō wi: n̥o:
in p̥ā:t, and wi: pr̥ofisai in p̥ā:t. bat hwen ðat hwitʃ
iz p̥ā:fekt iz kam, ðen ðat hwitʃ iz in p̥ā:t ʃal bi
ðan eʔweɪ.

fr̥om ðe "ti: di:ʌm" v̥v di[j] iŋɡliʃ pr̥ē:buk.
wi: pr̥eɪz di: o: ɡ̥oð; wi: akʔn̥olədʒ di: tu bi: ðe lō:d.
ɔ:l di ā:θ ðaθ w̥ā:ʃip̥ di:; ðe fa:ðar ev̥āʔlastiŋ.

To Thee all angels cry aloud, the heavens and all the powers therein.

To Thee cherubim and seraphim continually do cry.

Holy, Holy, Holy, Lord God of Sabaoth:

Heaven and earth are full of the majesty of Thy glory.

The glorious company of the apostles praise Thee:

The goodly fellowship of the prophets praise Thee;

The noble army of martyrs praise Thee;

The holy church throughout all the world doth acknowledge Thee.

The Father, of an infinite majesty.

Thine honourable, true and only Son.

Also the Holy Ghost, the Comforter.

A Hymn of Cardinal Newman.

Lead, kindly Light, amid the encircling gloom,

Lead Thou me on.

The night is dark, and I am far from home:

Lead Thou me on.

Keep thou my feet; I do not ask to see

The distant scene,—one step enough for me.

I was not ever thus, nor prayed that Thou

Shouldst lead me on.

I loved to choose and see my path—but now

Lead Thou me on.

I loved the garish day, and spite of fears,

Pride ruled my will: remember not past years.

tu di: ɔ:l e:ɪndʒəlz kraɪ e'laʊd, ðe hevn:z end ɔ:l ðe
pauz ðeɪ'n.

tu di: tʃerubim and serefim | kən'tɪnjuəli du kraɪ.

ho:li, ho:li, ho:li, lɔ:d gəd ɒv sə'beɪθ;

hevn and ð:θ ð: ful ɒv ðe madʒesti ɒv ðai glori.

ðe gloriəs kəmpeɪni ɒv di: e'pəslz preɪz di;

ðe gudli fəloʃɪp ɒv ðe prəfəts preɪz di;

ðe no:bl ð:mi ɒv mɑ:tɪz preɪz di;

ðe ho:li tʃʌ:tʃ | θru[w]'aʊt ɔ:l ðe wɜ:ld | dʌθ ək'nə-
lədʒ di:,

ðe fə:ðə, ɒv en ɪnfɪnɪt madʒesti.

ðəɪn ɔ:nəreɪbl, tru: end ɔ:nli sən,

ɔ:lso ðe ho:li go:st, ðe kəmfə:ðə.

e him ɒv kɑ:dɪnəl nju:mən.

lɪd kaɪndli laɪt, e'mɪd ðɪ ən'sɑ:kliŋ glʊ:m,

lɪd ðəu mi:[j] ən.

ðe naɪt ɪz dɔ:k, end əɪ ɛm fɔ: frəm ho:m;

lɪd ðəu mi:[j] ən.

kɪp ðəu maɪ fɪt; əɪ du: nɒt ɔ:sk tu si:

ðe dɪstənt sɪn,—wən steɪp ɪ'nʌf fɔ mi:.

əɪ wəz nɒt eɪv̩ ðəs, nɔ̃ preɪd ðet ðəu

ʃʊdst lɪd mi:[j] ən.

əɪ lʌv tu tʃʊz end si: maɪ pə:θ—bʌt naʊ

lɪd ðəu mi:[j] ən.

əɪ lʌv ðe ɡe:ɪf ðeɪ, and spəɪt ɒv fɪ:z.

praɪd ru:ld maɪ wɪl; rɪ'membəɪ nɒt pʌst ʤi:z.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone,—
And with the morn, those angel faces smile,
Which I have loved long since, and lost awhile.

Declamation of Poetry and Drama.

Shakespeare, Merchant of Venice, act 4, scene 1.

Portia. The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blessed;
It blesseth him that gives, and him that takes;
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His sceptre shews the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then shew likest God's
When mercy seasons justice.

From Milton's Paradise Lost.

Opening of Belial's speech in the infernal Council.

I should be much for open war, O peers,
As not behind in hate; if what was urged
Main reason to persuade immediate war,

so: lɔŋ dai paʊr haθ blɛst mi:, fɜr it stɪl:
 wil li:d mi:[j] ɔn,
 o:ɪ mu:ɪr ɛnd fɛn, o:ɪ krag ɛn(d) tɔrɛnt, til:
 ðɛ naɪt iz gɔn,—
 and wiθ ðɛ mɔ:u, ðɔ:z ɛɪndʒəl fɛ:sɜz smail,
 hwɪtʃ ai hɛv lʌvd lɔŋ sɪns, and lɔst ɪ'hwail.

ðɛkle'me:ʃn: ɒv po:etɪri ɛnd drə:mɛ.
 fe:kspi:ɪ, mʌ:tʃɛnt ɒʌ vɛnɪs, ʌkt fo:ɪ, sɪ:n wʌn.
 po:ʃiv. ðɛ kwɔlɪti ɒv mʌ:si iz nɔt streɪnd;
 it drɔpɛθ ʌz ðɛ dʒɛntl: rɛɪn frɒm hævn:
 ʌ'pɔn ðɛ ple:s bi'ni:θ. it iz twais blɛst;
 it blɛsɛθ him ðɛt gɪvz, and him ðɛt teɪks;
 tɪz maɪtiest in ðɛ maɪtiest; it bi'kʌmz
 ðɛ θrɔ:nɛd mɔnʌk bɛtʌ ðɛn hɪz kraun;
 hɪz sɛptʌ fɔ:z ðɛ fo:ɪs ɒv tɛmp(ʌ)rəl paʊɪ,
 di[j] ʌtrɪbjʊt tu ɔ: ɛnd mʌdʒɛsti,
 hwɛr'in dʌθ sɪt ðɛ drɛd ɛnd fɪr ɒv kɪŋz;
 bʌt mʌ:si iz ɪ'bʌv ðɪs sɛptʌd swɛɪ;
 it iz ɛn'θrɔ:nɛd in ðɛ hʌrts ɒv kɪŋz,
 it iz ɛn ʌtrɪbjʊt tu gɔd him'sɛlf;
 and ʌ'θli paʊɪ dʌθ ðɛn fo: laɪkɛst gɔdz |
 hwɛn mʌ:si sɪ:zʌnz dʒʌstɪs.

frɒm mɪltʌnz pʌrɛdʌɪs lɔst.
 ɔ:pniŋ ɒv bi:ljʌlz spi:tʃ in di[j] ɪn'fʌ:nl: kʌʊnsl:
 ai fʊd bi mʌtʃ fɔr ɔ:pʌn wɔ:ɪr, ɔ: pi:ɪz,
 ʌz nɔt bi'hʌɪnd in hɛt; ɪf hwɛt wɔz ʌ:dʒd
 mɛɪn rɪ:zʌn | tu pʌ'swɛɪd ɪ'mɪ:dʒɛt wɔ:

Did not dissuade me most, and seem to cast
Ominous conjecture on the whole success;
When he, who most excels in fact of arms,
In what he counsels, and in what excels,
Mistrustful, grounds his courage on despair
And utter dissolution, as the scope
Of all his aim, after some dire revenge.
First, what revenge? The towers of Heaven are filled
With armed watch, that render all access
Impregnable: oft on the bordering deep
Encamp their legions; or, with obscure wing,
Scout far and wide into the realm of night,
Scorning surprise. Or could we break our way
By force, and at our heels all Hell should rise
With blackest insurrection, to confound
Heaven's purest light; yet our great Enemy,
All incorruptible, would on his throne
Sit unpolluted; and the ethereal mould,
Incapable of stain, would soon expel
Her mischief, and purge off the baser fire,
Victorious. Thus repulsed, our final hope
Is flat despair; we must exasperate
The Almighty Victor to spend all his rage;
And that must end us; that must be our cure,
To be no more. Sad cure! for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost
In the wide womb of uncreated night,
Devoid of sense and motion?

did nôt di'sweïd mi mo:st, and sim tu kast
 ɔminas kɔn'dʒektjɑ | ɔn ðe ho:l sak'ses;
 hwɛn hi: hu: mo:st ɛk'selz in fakt ɒv ðimz,
 in hwɛt hi kaunsalz, and in hwɛt ɛk'selz
 mis'trastful, graundz hiz kærɔdʒ ɔn dis'pɛ: |
 and ʌtʌ dis'lu:ʃən, az ðe sko:p
 ɒv ɔ:l hiz eim, aftʌ sam dair ri'vendʒ.
 fʌ:st, hwɛt ri'vendʒ? ða tauɪz ɒv hevn ɔ: fild
 wiθ ðimed wɔʃ, ðet rɛndɑ ɔ:l ak'ses
 im'pregnebl; ɔft ɔn ða bɔ:ɪd(ʌ)riŋ di:p
 ɔn'kamp ðɛ lɪdʒənz; ɔ wiθ ɔbskjuɪ wiɪ,
 skaut fɑr ɛnd waid intu ðe rɛlm ɒv nait,
 skɔ:niŋ sʌ'praiz. ɔ kud wi bre:k auʌ weɪ
 bai fo:ɪs, ɛnd at auʌ hi:lz ɔ:l hɛl juð raiz |
 wiθ blakest insʌ'rekʃən, tu kɔn'faund
 hevnz pjurɛst lait; jɛt auʌ gret ɛnəmi,
 ɔ:l ink'ɔrəptibl; wud ɔn hiz θrɔ:n
 sit ʌnpɔ'lutɛd; and ði[j] i:θiəriəl mo:ld,
 in'ke:pəbl; ɒv steɪn, wud sʌm ɛks'pɛl
 hʌ mistʃi:f, and pʌ:ɪdʒ ɔf ðe be:sʌ faɪ,
 vik'tɔ:rjəs. ðas ri'pəlst, auʌ fainəl ho:p
 iz flat dis'pɛ:; wi mast ɛg'zaspəret
 dʒ ɔ:l'maiti viktʌ tu spɛnd ɔ:l hiz rɛɪdʒ,
 and ðat mast ɛnd ʌs; ðat mast bi: auʌ kju:ɪ,
 tu bi: no mo:ɪ. sɑd kju:ɪ! fʌ hu: wud lu:z,
 ðo: ful ɒv peɪn, ðis intɔ'lɛktjuəl bi:ɪŋ,
 ðo:z θɔ:ts ðet wɔndʌ θru: i:tʌniti,
 tu pɛrɪʃ rɑ:ðʌ, swɔlə:d ʌp ɛnd lɔst |
 in ðe waid wʌm ɒv ʌnkri[j]'ɛ:tɛd nait,
 di'vɔid ɒv sɛns ɛnd mo:ʃən?

From a Sermon by C. H. Spurgeon.

When thou goest, it shall lead thee; when thou sleepest, it shall keep thee; and when thou awakest, it shall talk to thee (Prov. VI, 22).

To talk signifies fellowship, communion, familiarity. It does not say, "It shall preach to thee." Many persons have a high esteem for the Book; but they look upon it as though it were some strangely-elevated teacher, speaking to them from a lofty tribunal, while they stand far below. I will not in the least condemn such reverence, but it were far better if they would understand the familiarity of God's Word. It does not so much preach to us as *talk* to us. It is not, "When thou awakest, it shall lecture thee," or "it shall scold thee." No, no, "it shall *talk* with thee." We sit at its feet, or rather at the feet of Jesus, in the Word, and it comes down to us; it is familiar with us, as a man talketh to his friend. And here let me remind you of the delightful familiarity of Scripture in this respect,—that *it speaks the language of men*. If God had written us, a book in His own language, we could not have comprehended it, or what little we understood would have so alarmed us, that we should have besought that those words should not be spoken to us any more: but the Lord, in His Word, often uses language which, though it be infallibly true in its meaning, is not after the knowledge of God, but according to the manner of man. I mean this, that the Word uses similes and analogies of which we may say that they speak humanly, and not according to the absolute truth as God Himself sees it. As men conversing with

frəm ɐ sʌːmən baɪ siː eːtʃ spʌːdʒən.

hwən ɔaʊ goːɛst, ɪt ʃɛl liːd diː; hwən ɔaʊ shiːpest, ɪt ʃɛl kiːp diː; and hwən ɔaʊ ɛˈweɪkɛst, ɪt ʃɛl tɔːk tu diː (prɔvʌbz, tʃʌptʌ siks, vʌːs twenti tuː).

tu tɔːk signifaɪz fɛloʃɪp, kəmˈjuːnjən, fəmiˈlɪːarɪti.
 ɪt dʌz nɒt seɪ, "ɪt ʃɛl prɪtʃ tu diː." mɛni pʌːsɪz
 hav ɐ haɪ ɛsˈtiːm fɹ̩ də buːk; bʌt ðeɪ lʊk ʌˈpɒn ɪt |
 ɛz dɔː ɪt wɛː sʌm streɪndʒli ɛlɪvɛɪtəd tɪtʃʌ, spɪkɪŋ
 tu ðəm frɒm ɐ lɒftɪ traɪˈbjʊnəl, hwʌɪl ðeː stʌnd fɹ̩ː biˈlɔː
 aɪ wɪl nɒt ɪn də liːst kɒnˈdɛm sʌtʃ rɛvərəns, bʌt ɪt
 wɛː fɹ̩ː bɛtʌ | ɪf ðeɪ wʊd ʌndʌˈstʌnd də fəmiˈlɪːarɪti
 ɒv ɡɔdz wʌːd. ɪt dʌz nɒt sɔː mʌtʃ prɪtʃ tu ʌs | ʌz tɔːk
 tu ʌs, ɪt ɪz nɒt "hwən ɔaʊ ɛˈweɪkɛst, ɪt ʃɛl lɛktʃʌ diː,"
 ɔr "ɪt ʃɛl skɔːld diː." nɔː nɔː, "ɪt ʃɛl tɔːk wɪθ diː."
 wɪː sɪt ɛt ɪts fɪt, ɔr raɪdər, ɛt də fɪt ɒv dʒɪːzəs, ɪn də
 wʌːd, and ɪt kʌmz daʊn tu ʌsː ɪt ɪz fəˈmɪljʌ wɪθ ʌs,
 ʌz ɐ mʌn tɔːkθ tu hɪz frɛnd. and hɪː lɛt mi rɪˈmaɪnd ju
 ɔv də diˈlaɪtful fəmiˈlɪːarɪti ɒv skɪptʃər | ɪn ðɪs rɪsˈpekt,—
 ðɛt ɪt spɪks də laɪwɛdʒ ɒv mɛn. ɪf ɡɔd hʊd rɪtʌ ʌs
 ɐ buːk ɪn hɪz ɔːn laɪwɛdʒ, wɪ kʊd nɒt hɛv kɒm-
 prɪˈhɛndəd ɪt, ɔː hwɒt lɪtl wɪ ʌndʌˈstʊd wʊd hɛv sɔː
 ɛˈlʌɪmd ʌs, ðɛt wɪ ʃɔd hɛv biˈsɔːt ðɛt dɔːz wʌːdz
 ʃɔd nɒt bi spɔːkən tu ʌs ɛni moːɪ; bʌt də lɔːd, ɪn
 hɪz wʌːd, ɔfnː juːzɛz laɪwɛdʒ hwɪtʃ, dɔː[w] ɪt biː ɪnˈfʌlɪbli
 truː ɪn ɪts mɪnɪŋ, ɪz nɒt aftʌ də nɔlədʒ ɒv ɡɔd,
 bʌt ɛˈkɔːdɪŋ tu ðeː mʌnər ɒv mʌn. aɪ mɪn ðɪs, ðɛt
 ðeː wʌːd juːzɛz sɪmɪlɪz ɛnd ɛnˈʌlədʒɪz | ɒv hwɪtʃ wɪ meː seɪ |
 ðɛt ðeː spɪk hjuːmʌnli, and nɒt ɛˈkɔːdɪŋ tu ðɪ ʌbsɒlʊt
 truːθ | ʌz ɡɔd hɪmsɛlf sɪːz ɪt. ʌz mɛn kɒnˈvʌːsɪŋ wɪθ

babes use their broken speech, so doth the condescending Word. The Book is not written in the celestial tongue, but in the *patois* of this lowland country, condescending to men of low estate. It feeds us on bread broken down to our capacity,—“on food convenient for us.” It speaks of God’s arm, His hand, His finger, His wings, and even of His feathers. Now, all this is familiar picturing, to meet our childish capacities; for the Infinite One is not to be conceived of as though such similitudes were literal facts. It is an amazing instance of divine love, that He uses homely parables so that we may be helped to grasp sublime truths. Let us thank the Lord of the Word for this.

Type B (138).

From a speech by Mr. Gladstone.

On the Death of John Bright.

These men [Mr. Cobden and Mr. Bright] had lived upon the confidence, the approval, and the applause of the people. The work of their lives had been to propel the tide of public sentiment. Suddenly there came a great occasion on which they differed from the vast majority of their fellow-countrymen. I myself was one of those who did not agree with them in the particular view which they took of the Crimean conflict. But I felt profoundly what must have been the moral elevation of the men who, having been nurtured through their lives in the atmosphere of popular approval and enthusiasm, could at a moment’s notice consent to part with the whole of that favour which

beibz | ju:z dē: bro:kan spi:tʃ, so: dæθ ðe kændi'sendiŋ
wā:d. ðe bu:k iz nət ritn in ðe si'lestjəl tæŋ,
bat in ðe patwa əv ðis lo:lənd kantri, kændi'sendiŋ
tu mən əv lo: əs'tet. it fɪdz ʌs ən brəd bro:kən daun
tu au̯ kə'pasiti,—“ən fu:d kən'vinjənt fər ʌs.” it spi:kz
əv gədz ām, hiz hand, hiz fiŋg̃, hiz wi:z, and i:vən
əv hiz fəd̃z. nau əl ðis iz fe'milj̃ piktjəriŋ, tu
mi:t au̯ tʃaildiʃ kə'pasiti; fō di infinit wən iz nət
tu bi kən'si:ṽd əv | ɛz ðo: sətʃ si'militjʊdz wā lɪtərəl.
fakts. it iz ən e'meiziŋ instens əv di'vain lʌv, ðet hi
ju:zəz hoimli pareblz | so: ðet wi meɪ bi helpt tu grasp
səb'laim tru:dz. lət ʌs θaŋk ðe lō:d əv ðe wā:d
fō ðis.

taip bi:, paregraf wən θā:ti et.

fɹəm ɛ spi:tʃ baɪ mɪst̃ ɡlɑdstən.

ən ðe dæθ əv dʒən braɪt.

ðiz mən [mɪst̃ kəbdən end mɪst̃ braɪt] həd livd ʌ'pən
ðe kənfi'dens, di[j] e'pru:vəl, and di[j] e'plə:z əv ðe pi:pl.
ðe wā:k əv ðē laivz həd bi:n | tu prə'pel ðe taɪd əv
pəblik sentiment. sɑdənlɪ ðē keɪm ɛ greɪt v'ke:zən |
ən hwɪtʃ ðeɪ dif̃d fɹəm ðe vʌst m'e'dʒərɪti əv ðē
felə kantrɪmən. aɪ maɪ'self wəz wən əv ðo:z | hu: dɪd
nət e'gri: wiθ ðəm in ðe p'e'tɪkjul̃ vju: hwɪtʃ ðe:
tʌk | ən ðe kraɪ'mi: [j]ən kənflɪkt. bat aɪ felt prə'faundli | hwət
mʌst həv bi:n ðe mərəl elɪ'veɪʃən əv ðe mən, hu:,
həvɪŋ bi:n ñ:tj̃d θru ðē laivz in di[j] atməsfi:ə
əv pəpjulər e'pru:vəl end ən'θju:zi [j]əzm, kʌd et ɛ mo'ments
noʊtɪs | kən'sent tu pɑ:t wið ðe hoɪl əv ðat feɪṽ hwɪtʃ

they had hitherto enjoyed, and which their opponents thought to be the very breath of their nostrils.

I will not now refer to the remarkable and highly varied gifts of Mr. Bright except as to one minor particular; but I cannot help allowing myself the gratification of recording that Mr. Bright was, and that he knew himself to be, and that he delighted to be, one of the chief guardians among us of the purity of the English tongue. He knew how the character of the nation was associated with its language; and as he was in everything an Englishman, profoundly attached to the country in which he was born, so the tongue of his people was to him almost an object of worship; and in the long course of his speeches it would be difficult, indeed hardly possible, to find a single case in which that noble language, the language of Shakespeare and of Milton, did not receive an illustration from his Parliamentary eloquence.

It was the happy lot of Mr. Bright to unite so many and such distinguished intellectual gifts that, if we had had need to dwell upon them alone, we should have presented a dazzling picture to the world; but it was also his happy lot to teach us moral lessons, and by the simplicity, by the consistency, and by the unfailing courage and constancy of his life, to present to us a combination of qualities so elevated in their nature as to carry us at once into a higher atmosphere. It has thus come about that we feel that Mr. Bright is entitled to a higher eulogy than any that could be due to mere intellect, or than any that could be due to mere success. Of mere success he was indeed a conspicuous example; in intellect he might lay claim

ðe: had hidā'tu ən'dzoid, and hwitf ðer o'pouments
θæt tu bi: ðe veri bræθ ov ðē nōstrilz.

ai wil nōt nau ri'fā: tu ðe rimā:kēbl: end haili
værid gifts ov mistā brait | eksept az tu wān mainā pē-
'tikjulā; bat ai kanōt hēlp v'lau[w]iŋ mai'self ðe grati-
fi'keiʃan ov ri'kō:diŋ | ðet mistā brait wōz, and ðet hi nju:
him'self tu bi:, and ðet hi dilaitēd tu bi:, wān ov ðe tʃi:f
gō:dʒenz v'maŋ əs | ov ðe pju:riti ov ði[j] iŋglif tæŋ.
hi: nju: hau ðe karektar ov ðe neiʃan wōz v'so:siertēd
wid its laŋwedʒ; and az hi wōz in evriθiŋ ən iŋglif-
men, prō'faundli v'tatʃt tu ðe kantri in hwitf hi wōz
bō:n, so: ðe tæŋ ov hiz pi:pl wōz tu him | ə:lmo:st ən
əbdʒekt ov wā:ʃip; and in ðe lōŋ kō:əs ov hiz spi:tʃəz |
it wud bi diʃkalt, in'di:d hā:dli pōsibl:, tu faind v
singl: ke:s | in hwitf ðat nō:bl: laŋwedʒ, ðe laŋwedʒ
ov ʃekspi:r end ov miltan, did nōt ri'si:v ən ilas'treiʃan
frōm hiz pā:le'mentari ələkwens.

it wōz ðe hapi lōt ov mistā brait | tu ju'nait so: mēni
and satʃ dis'tiŋwiʃt intō'lēktju[w]əl gifts, ðet if wi hēd had
ni:d tu dwēl ə'pōn ðem v'lo:n, wi: ʃud hēv pri'zentēd
v dazliŋ piktjā tu ðe wā:ld; bat it wōz ə:lso hiz hapi
lōt tu ti:tʃ əs mōrəl lesanz, and bai ðe sim'plisiti, bai
ðe kōn'sistēsi, and bai ði[j] ən'feiliŋ karədʒ end kōnstēsi
ov hiz laif, tu pri'zent tu əs v kōmbi'neiʃan ov kwolitiz so:
əlivertēd in ðē ne:tjā | az tu kari əs vt wans intu v
haiar atmōsfi:ā. it haz ðas kam v'baut | ðet wi fi:l
ðet mistā brait iz ən'taitl:d tu v haiā ju:lōdʒi | ðen eni
ðet kud bi dju: tu mi:r intōlēkt, ō: ðan eni ðet kud
bi dju: tu mi:ā sak'ses. ov mi:ā sak'ses hi: wōz in'di:d
a kōn'spikjuəs əg'zæmpl:; in intōlēkt hi mait le: klēim

to a most distinguished place. But the character of the man lay deeper than his intellect, deeper than his eloquence, deeper than anything that could be described as seen upon the surface. The supreme eulogy which is his due is, I apprehend, that he lifted political life to a higher elevation and to a loftier standard. He has thereby bequeathed to his country the character of a statesman which can be made the subject, not only of admiration and of gratitude, but even of what I do not exaggerate in calling—as it has been well called already by one of his admiring eulogists—reverential contemplation.

Simple Historical Reading.

Old-English Institutions.

The larger kingdoms, such as Wessex and Mercia, were divided into shires; the smaller, such as Essex and Sussex, after they lost their own kings and were made part of one of the larger kingdoms, also became shires. Each shire was divided into smaller districts, called hundreds, which were larger or smaller in different parts of England. Each hundred contained a number of townships. The officer of the township was the town-reeve. He called the grown men of the township to meet in the town-moot. There they settled matters which concerned the township. If the town was defended by a mound, it was called a burgh, or borough, or bury, which are only different ways of saying one word, meaning *defence*. The head officer of a borough was called a borough-reeve. If the town was a place of trade he was often called a port-reeve.

tu e mo:st di'stingwiſt ple:s. bat de karektar ða de
 man leið di:p^ā ðen hiz intəlekt. di:p^ā ðen hiz eləkwens,
 di:p^ā ðen ɛniθiŋ ðæt kud bi: di'skraibd az sin ʌ'pən
 de s^āfes. de su'prim ju:lədʒi hwitʃ iz hiz dju: iz, ai
 apri'hend, ðat hi: liftəd pə'litikal laif tu e haiar eli'veʃən
 and tu e ləfti^ā stand^ād. hi: haz ðe:baɪ bi'kwɪdd tu
 hiz kantri | ðe karektar ða e stertsmen hwitʃ kən bi
 meɪd ðe sabdʒekt, nət ɔnli ɒv admi'reʃən end ɒv gratitju:d,
 bat i:vən ɒv hwət ai du: nət eg'zadzaret in kəliŋ—az it
 haz bi:n wel kəld ɔ:l'redi bai wən ɒv hiz ed'mairiŋ ju:lədʒists
 —rev^ārenʃəl kəntem'pleʃən.

simpl: his'torikl: ri:diŋ.

o:ld inglɪʃ insti'tju:ʃn:z.

de l^ādʒ^ā kiŋdəmz, satʃ ez wesəks end m^ā:ʃiə, wē
 di'vaɪdəd intu ʃai^āz; de smə:l^ā, satʃ ez ɛsəks end sasəks,
 aft^ā ðeɪ ləst ðer ɔn kiŋz end wē meɪd p^āt ɒv
 wən ɒv de l^ādʒ^ā kiŋdəmz, ɔ:lso bi'keɪm ʃai^āz. i:tʃ
 ʃai^ā wɒz di'vaɪdəd intu smə:l^ā distriktz, kəld handrədz,
 hwitʃ wē l^ādʒ^ā ɒ smə:l^ā in dif(ə)rent p^ārts ɒv iŋɡlənd.
 i:tʃ handrəd kən'teɪnd e namb^ār ɒv taunʃɪps. di:
 ɔfɪs^ār ɒv de taunʃɪp wɒz de taunri:v. hi kəld de
 gro:n men ɒv de taunʃɪp tu mi:t in de taunmu:t.
 ðe: ðeɪ setld mat^āz hwitʃ kən's^ānd de taunʃɪp.
 if de taun wɒz di'fendəd bai e maund, it wɒz kəld e
 b^ā:g, ɔ: b^āro, ɔ: b^āri, hwitʃ ɔr ɔnli dif(ə)rent weɪz
 ɒv seɪŋ wən w^ād, mi:nɪŋ di'fens. de həd ɔfɪs^ār
 ɒv e b^āro wɒz kəld e b^ārori:v. if de taun
 wɒz e ple:s ɒv treɪd, hi: wɒz ɔfn kəld e po:ltri:v

The men of the township had to keep in repair the bridges and fortifications which the township contained; and if need were, they had to fight. The hundred was presided over by the hundred-man, or hundred-elder. Its meeting was the hundred-moot, and this dealt with the business of the hundred. The head of the shire was the ealdorman or alderman, who was placed over it by the king and wise men of the whole kingdom. Beside him, in Christian times, was the bishop; and the king was represented by the shire-reeve, or as we now call him, sheriff. The meeting of the men of the shire was called the shire-moot; there they settled all quarrels.

When war was to be made, or the country was invaded, word was sent to the ealdormen, each of whom sent word to the hundred-men of his shire to meet at an appointed place. Each hundred-man called on the town-reeves of his hundred. They assembled the men of each township. Every man between sixteen and sixty had to come. They ranged themselves in families and marched under the command of the reeve and the parish-priest to the meeting-place of the hundred. There they met the men of other townships, and forming one body, they marched under the hundred-man to the meeting-place of the shire, where the whole force of the shire was united under the lead of the ealdorman and the bishop, and then marched against the enemy, or joined the men of other shires, as the case might be. The whole force collected in this way was called the Fyrd.

A group of shires made the kingdom. This was governed by the king and his witena-gemot, which means

ðe mæn ov ðe taunʃip had tu kip in ri'pē: ðe bridʒez
 end fō:tiʃi'ke:ʃnɪz | hwitʃ ðe taunʃip kʊn'teɪnd: and if
 nɪd wē:, de: had tu fait. ðe handred wɒz pri'zaidəd
 o:ṽl̃ bai ðe handredmæn, ɔ̃ handred eld̃l̃. its mitɪŋ
 wɒz ðe handredmʊt, and ðis dɛlt wiθ ðe biznɛs
 ov ðe handred. ðe hæd ov ðe ʃaĩl̃ wɒz di[j] e'aldōmæn,
 ɔr ɔld̃l̃mæn, hu wɒz pleɪst o:ṽl̃ar it bai ðe kɪŋ end
 waɪz mæn | ov ðe ho:l kɪŋd̃l̃m. bi'said him, in kristjən
 taimz, wɒz ðe biʃap; and ðe kɪŋ wɒz rɛprɪ'zɛntəd bai
 ðe ʃairri:v, ɔr ɛz wi nau kɔ:l him, ʃerɪf. ðe mitɪŋ
 ov ðe mæn ov ðe ʃaĩl̃ wɒz kɔ:ld ðe ʃaĩlmʊt; dē:
 de: sɛtlɪd ɔ:l kwɔr̃l̃z.

hwæn wō: wɒz tu bi meɪd, ɔ: ðe kantri wɒz in-
 'veɪdəd, w̃l̃d wɒz sɛnt tu di[j] e'aldōmæn, its ov hum
 sɛnt w̃l̃d tu ðe handredmæn ov hiz ʃaĩl̃ | tu mɪt ɛt ɛn
 e'pɔɪntəd pleɪs. its handredmæn kɔ:ld ɔn ðe taun-
 ri:v ov (h)iz handred. ðeɪ e'sɛmbl̃d ðe mæn ov its
 taunʃip. ɛvri man bi'twɪn sɪkstɪn end sɪksti had tu
 kʌm. ðeɪ reɪndʒd ðem'selvz in familɪz | end m̃ɔ:tʃt
 and̃l̃ ðe kɔ'mand ov ðe ri:v end ðe parɪʃ'pri:st | tu
 ðe mitɪŋpleɪs ov ðe handred. dē: ðeɪ mɛt ðe mæn
 ov ʌd̃l̃ taunʃɪps, and fō:mɪŋ wʌn bɔdi, ðeɪ m̃ɔ:tʃt
 and̃l̃ ðe handredmæn tu ðe mitɪŋpleɪs ov ðe ʃaĩl̃,
 hwē: ðe ho:l fō:ɪs ov ðe ʃaĩl̃ wɒz ju'naitəd | and̃l̃ ðe
 li:d ov di[j] e'aldōmæn end ðe biʃap, end ðen m̃ɔ:tʃt
 e'gɛnst di[j] ɛnəmi, ɔ: dʒɔɪnd ðe mæn ov ʌd̃l̃ ʃaĩlz, ʌz
 ðe keɪs mait bi:. ðe ho:l fō:ɪs kɔ'lɛktəd in ðis weɪ
 wɒz kɔ:ld ðe fyrd.

e grʊp ov ʃaĩlz meɪd ðe kɪŋd̃l̃m. ðis wɒz
 gʌṽl̃nd bai ðe kɪŋ end hiz wɪtɛnə ge'mo:t, hwitʃ mɪnz

“meeting of wise men.” It was made up of the king and the members of his family, the ealdormen, the archbishops, the bishops, and the king’s thegns. The king’s thegns had been originally the king’s servants, but were really the greater nobles. The witena-gemot elected the king: but it was quite a small body, even in the larger kingdoms.

In each English shire there was a quantity of land which belonged to the settlement, but had not been given to any one man. This was called folk-land. The king and the wise men used to make grants of this land, and the pieces thus granted were called bócland, because they were given to their owners by “book,” or title-deed.

RANSOME.

Reading aloud from a Newspaper, quickly.

Daily Mail, 22nd Oct. 1897.

Insects in Lapland.

Anyone who hopes to make a comfortable journey in Lapland should never make the mistake of arriving there equipped as an ordinary tourist. It is a country that abounds in mosquitoes and knorts, and if there is a fly more persistent than another it is a knort. A knort is a small creature with the obstinacy of a hundred mosquitoes and the patience of ten Jobs. A mosquito heralds his own approach with a menacing buzz. He hovers around, and if the intended victim is quick, the pest can be killed, and easily killed; though of course, if the creatures attack in battalions, the whole number cannot be slaughtered, and victory must go to the many. The knort, on the

“mitiŋ ov waiz mēn.” it wɒz meɪd ap ov ðe kiŋ end
 ðe mɛmbəʀz ov hiz famili, di[j] e'aldɔ̃mən, di[j] ɔ̃tʃ'biʃəps,
 ðe biʃəps, end ðe kiŋz θe:ɪnz. ðe kiŋz θe:ɪnz
 hɛd bi:n ɒ'ridʒɪnəli ðe kiŋz sɑ̃vənts, bət wɛr ri:əli ðe
 greɪtə nɔ:blz. ðe wɪtənə ɡe'mo:st i'lɛktəd ðə kiŋ; bət
 it wɒz kwait ɛ smɔ:l bɔdi, i:vən in ðe lɑ:dzɔ̃ kiŋdəmz.

in ɪtʃ ɪŋɡlɪʃ ʃaɪə ðɛ wɒz ɛ kwəntɪti ov land |
 hwɪtʃ bi'lɔŋd tu ðe sɛtlmənt, bət hɛd nɔt bi:n ɡɪvən:
 tu ɛni wən mən. ðɪs wɒz kɔ:ld fɔ:kland. ðe kiŋ
 end ðe waiz mēn ju:st tu meɪk ɡrənts ov ðɪs land, and
 ðe pi:səz ðəs ɡrəntəd wɛ kɔ:ld bɔ:kland, bɪkɔ:z ðeɪ
 wɛ ɡɪvən: tu ðɛr ɔ:nəz baɪ “bʊk,” ɔ̃ tɑɪtəl:dɪd.

ransam.

ri:diŋ v'laud frɒm ɛ nju:zpepə, kwɪkli.

ðe de:ɪli meɪl, ðe twenti sɛkənd ov ɔk'to:bə,
 ɛti:n naɪntɪ sɛvən.

ɪnsɛkts in lapland.

ɛniwən hu ho:ps tu meɪk ʌ kəmfə'təbl dʒɑ:ni
 in lapland | ʃɒd nəvə meɪk ðə mis'teɪk ʌv ʌ'raɪvɪŋ
 ðɛ | i'kwɪpt ɛz ɛn ɔ̃dɪnəri tuɪrɪst. ɪts ɛ kəntɪ
 ðæt v'baʊnds in mɑs'ki:toz ʌn(d) nɔ:ts, end ɪf ðəz ɛ
 flɑɪ moʃ pɑ'sɪstənt ðən ʌ'nədə | ɪts ʌ nɔ:t. ɛ nɔ:t ɪz
 ɛ smɔ:l kɑ:ɪtjə | wɪθ di[j] ɔbstɪnəsi ov ɛ hændɪd mɑs'ki:toz,
 and ðe peɪʃnɪs ov tən dʒo:ɪbz. ɛ mɑs'ki:to hərəldz ɪz
 ɔ:n v'prɔ:tʃ wɪθ ɛ mənɛsɪŋ bɑ:zɪ. hi hɔvəz ʌ'raʊnd,
 end ɪf di[j] ɪn'tendəd vɪktɪm ɪz kwɪk, ðe pɛst kən bɪ kɪld,
 end ɪzɪli kɪld; ðo: ov kɔ:ʌs, ɪf ðe kɑ:ɪtjəz v'tak
 in be'təlʒənz, ðe ho:l nɑmbə kənt bɪ slɔ:təd,
 end vɪktəri mɑst go: tu ðe mēni. ðe nɔ:t ɔn di[j]

other hand, is silent and apparently harmless. He arrives unobtrusively. He strolls about a bit, as if he were not in the least bit hungry, but only a little pleasantly inquisitive. What harm could such a small thing do to your thick knitted stockings? But the beak of the knort is long, and having chosen his rendezvous, the owner of that beak proceeds to burrow with it, with a result that is altogether surprising, and certainly most painful. The Lapp himself stains his face with a mixture of tar and grease, which the creatures do not like. Moreover, it is a fact that the mosquito and knort do not assail the natives as they do strangers. A mask of this stain, and a handkerchief, placed inside the cap and left to hang down behind, are the native precaution. But the tourist thinks of "England, home and beauty," and probably does not relish disguising his complexion into that of a mulatto. So he makes himself miserable by trying to wear a veil, something like a meat-safe, from which all the world looks like milk-and-water, and he breathes with a suffocating feeling, as if he were on the point of choking or fainting, or doing something equally unmanly.

A fable told to children.

The Sow and the Wolf.

Once upon a time there was a sow which had a many little ones. One day a wolf was passing that way, and raising himself on his hind legs, he peeped over the side of the sty, and saw all the little sucking-pigs frisking

ʌðᵃ hand, iz sailənt ʌnd e'pɛrɛntli hɑ:mles. hi: e'raivz
 ʌnd b'tʌ:siʋli. hi stɔ:ɪz e'baut e bit, ʌz if hi wᵃ nɔt
 in ðe list bit haŋgri, bʌt ɔ:nli e litl plɛzn:ti iŋ-
 'kwizitiv. hwɔt hɑ:m kɔd sʌtʃ e smɔ:l θiŋ du: tu
 jũ θik nitɔd stɔkiŋz? bʌt ðe bi:k ɒv ðe nɔ:t
 iz lɔŋ, ɛnd haviŋ tʃɔ:zn: (h)iz rɔ:ndivʉ:, ði ɔ:nʌr
 ɒv ðʌt bi:k prɔ'sidz tu bʌrɔ wið it, wið e ri'zʌlt ðɛts
 ɔ:l tʌ'gɔðᵃ sʌ'praiziŋ, ɛnd sʌ:tɛnli mɔ:st peɪnfl:. ðe
 lʌp him'self stɛ:ɪnz (h)iz feɪs wið e mikstjʌr ɒv tʌr
 ʌn(d) gri:s, hwitʃ ðe kʌ:ɪtjʌz dɔ:nt laik. mɔ:'rɔ:vʌr its
 e fakt | ðɛt ðe mʌs'ki:tɔ ɛn(d) nɔ:t dɔ:nt e'seɪl ðe
 neitivz ɛz ðeɪ du stɛ:ɪndʒᵃz. e mask ɒv ðis stɛ:ɪn, ɛnd
 e haŋkʌtʃɪf, pleɪst in'said ðe kʌp ɛnd lɛft tu haŋ
 daʉn bi'haind, ᵃ ðe neitiv pri'kɔ:ʃn:. bʌt ðe tʉrist
 θiŋks ɒv "iŋglɛnd, ho:m ɛnd bjʉ:ti," ɛnd prɔbʌbli dʌznt
 rɛlif dis'gaiziŋ (h)iz kʌm'plɛkʃn: intu ðʌt ɒv e mju'latɔ.
 sɔ: hi me:ks (h)im'self mizʌrʌbl bʌi traɪ[j]iŋ tu weɪr e veɪl,
 sʌmθiŋ laik e mitseɪf, frɔm hwitʃ ɔ:l ðe wᵃ:ld luks
 laik milkɛn(d)'wɔ:tᵃ, ɛnd hi bri:dz wiθ e sʌfɔkeitiŋ
 fi:liŋ, ɛz if hi wʌr ɔn ðe pɔint ɒv tʃɔ:kiŋ ɔ feɪntiŋ,
 ʃ du:ŋ sʌmθiŋ i:kwʌli ʌn'mʌnli.

e feɪbl tɔ:ld tu tʃildrɛn.

ðe sau ɛnd ðe wulf.

wʌns ʌ'pɔn e taim ðᵃ wɔz e sau | hwitʃ hʌd e mɛni
 litl: wʌnz. wʌn ðeɪ e wulf wʌz pasiŋ ðʌt weɪ, ʌnd
 ɹeɪziŋ him'self ɔn (h)iz haind lɛgz, hi pi:pt ɔ:vᵃ ðʌ said
 ɒv ðe stʌi, ɛnd sɔ: ɔ:l ðe litl: sʌkiŋpi:gz friskiŋ

about. But their mother sow was there, and she was very strong; so the wolf dare not touch them, though he was nearly wild with hunger, and wanted badly to eat them up. So he pretended to be very friendly, and said, Good morning, Mrs. Sow, what a beautiful family you have got. I never saw any children so pretty; and I never saw a mother so kind and so attentive to the wants of her little ones. You must be very tired sometimes with all this house-work. Pray let me know what I can do for you. Perhaps you'd like to take a little walk this morning, while I look after the children. It would be quite a pleasure to me to serve so good a neighbour, I assure you. But the old Sow was much too wise to be deceived by the cunning crafty Wolf. So she said to him, You are very kind, Mr. Wolf, but I don't let anybody look after my children but myself. You are very fond of them, no doubt; and I know the reason why. So please begone, this very minute. Be off with you, I say. If you had been an honourable wolf, you never would have come here at all. So the Wolf, seeing that his wickedness was quite understood, slunk off with his tail between his legs, and hungrier than ever. But the little pigs remained with their kind and careful mother, and were quite safe.

Nursery Rhyme.

Cock Robin.

Who killed Cock Robin?

I, said the Sparrow, with my bow and arrow,
I killed Cock Robin.

v'baut. bat dē madā de sau wōz dē; and fī: wōz
 veri strōy; so: de wulf dēnt tatf dem, dō: hi
 wōz niāli waild wiθ hangā, end wōntəd badli tu i: t
 dem ap. so: hi pri'tendəd tu bi veri frēndli, end sēd,
 gud mōniŋ misiz sau, hwət e bjūstifol famili juiv
 gōt. ai nevā sō: eni tšildrēn so priti; and ai nevā
 sō: e madā so kaind | end so[w] v'tentiv tu de wōnts
 ov hā litl wanz. ju mast bi veri taiā d sam'taimz
 wiθ ol dis hauswā:k. prei let mi no: hwət ai kan
 du: fō ju. praps jud laik tu teik e litl wō:k dis
 mōniŋ, hwail ai luk aftā de tšildrēn. it wād bi
 kwait e plezā tu mi: tu sāv sō: gud e neibā, ai
 v'su: ju. but di oīld sau wōz matf tu: waiz tu bi
 di'sivd bai de kaning krafti wulf. so: fī sēd tu him,
 juā veri kaind mistā wulf, bat ai dōnt let enibōdi luk
 aftā mai tšildrēn bat mai'self. juā veri fōnd ov dem
 no: daut; and ai no: de ri:zn: hwai. sō: pliz bi'gōn,
 dis veri minit. bi: of wiθ ju ai seī. if ju hēd
 bin an onarabl wulf, ju nevā wud ev kam hīr
 e tōl. sō: de wulf, si:[j]iŋ dēt hiz wikədnes wāz kwait
 andā'stud, slānk of wiθ hiz teīl bi'twi:n (h)iz lēgz, and
 hangriā den evā. bat de litl: pigz ai'mēind wiθ
 dē kaind end kēfōl madā, and wā kwait seīf.

nā:sari raim.

kōk rōbin.

hu: kild kōk rōbin?

ai, sēd de sparo, wiθ mai bō: end aro,
 ai kild kōk rōbin.

Who saw him die?

I, said the Fly, with my little eye,
I saw him die.

Who caught his blood?

I, said the Fish, with my little dish,
I caught his blood.

Who'll make his shroud?

I, said the Beetle, with my thread and needle,
I'll make his shroud.

Who'll dig his grave?

I, said the Owl, with my spade and shawl*,
I'll dig his grave.

Who'll read the prayers?

I, said the Rook, with my little book,
I'll read the prayers.

Who'll be the clerk?

I, said the Lark, if it's not in the dark,
I'll be the clerk.

Who'll bear him to his grave?

I, said the Kite, if it's not in the night,
I'll bear him to his grave.

Who'll be chief mourner?

I, said the Dove, for I mourn for my love,
I'll be chief mourner.

* Provincial for *shovel*.

hu: sɔ: him dai?
 ai, sɛd ðɐ flai, wiθ mai litl: ai,
 ai sɔ: him dai.

hu: kɔ:t (h)iz blɑd?
 ai, sɛd ðɐ fɪʃ, wiθ mai litl: diʃ,
 ai kɔ:t (h)iz blɑd.

hu:l me:k (h)iz ʃɔud?
 ai, sɛd ðɐ bi:tɫ, wiθ mai θrɛd ɛn(d) ni:dl,
 ail me:k (h)iz ʃɔud.

hu:l dig (h)iz gre:ɪv?
 ai, sɛd di[j] aul, wiθ mai speɪd ɛnd ʃaul,
 ail dig (h)iz gre:ɪv.

hu:l aɪd ðɐ prɛ:z?
 ai, sɛd ðɐ ru:k, wiθ mai litl: bu:k,
 ail aɪd ðɐ prɛ:z.

hu:l bi ðɐ klɑ:k?
 ai, sɛd ðɐ lɑ:k, ɪf its nɔt ɪn ðɐ dɑ:k,
 ail bi ðɐ klɑ:k.

hu:l bɛ: him tu hiz gre:ɪv?
 ai, sɛd ðɐ kait, ɪf its nɔt ɪn ðɐ nait,
 ail bɛ: him tu hiz gre:ɪv.

hu:l bi tʃi:f mo:ɪnɒ?
 ai, sɛd ðɐ ɒv, fɔr ai mo:ɪn fɔr mai lɑv,
 ail bi tʃi:f mo:ɪnɒ.

Who'll sing a psalm?

I, said the Thrush, as I sit in my bush,
I'll sing a psalm.

Who'll toll the bell?

I, said the Bull, because I can pull,
I'll toll the bell.

From "Framley Parsonage," a novel by Anthony
Trollope.

[Mrs. Harold Smith, sister of Mr. Nathaniel Sowerby,
visits Miss Dunstable, a rich maiden lady, on a matri-
monial mission.]

S. I may as well break the ice at once. You know enough
of Nathaniel's affairs to be aware that he is not a
very rich man.

D. Since you do ask me about it, I suppose there's no harm
in saying that I believe him to be a very poor man.

S. Not the least harm in the world, but just the reverse.
Whatever may come of this, my wish is that the truth
should be told scrupulously on all sides; the truth,
the whole truth, and nothing but the truth.

D. *Magna est veritas*, as the Bishop of Barchester taught
me long ago. But I forget the remainder.

S. The bishop was quite right, my dear, I'm sure. But
if you go to your Latin, I'm lost. As we were just
now saying, my brother's pecuniary affairs are in a
bad state. He has a beautiful property of his own,
which has been in the family for I can't say how many
centuries—long before the Conquest, I know.

hu:l siŋ v sa:m?
 ai, sɛd ðe θraʃ, az ai sit in mai buʃ,
 ail siŋ v sa:m.

hu:l to:l ðe bɛl?
 ai, sɛd ðe bul, biko:z ai kɛn pul,
 ail to:l ðe bɛl.

frɒm "framli pʰs:ʌnedʒ," v nɒvɪ: bai auθʌni
 tʌɒlʌp.

[misiz harʌld smiθ, sistar ɒv mistʌ nɛ'θʌnjʌl sauʌbi,
 vizits mis dʌnstɛbl; a ritʃ meɪdn: leɪdi, ɔn v matʀi-
 'mo:niʌl miʃʌn.]

S. ai meɪ vʒ wɛl bre:k ði[j] ais ɛt wʌns. ju no: i'nʌf
 ɒv nɛ'θʌnjʌlz v'fɛ:z tu bi v'wɛ: ðɛt hiz nɒt v
 veri ritʃ man.

D. sins ju du: ask mi v'baut it, ai sʌ'po:z ðɛ:z no: hʌm
 in se:[j]iŋ ðɛt ai bi'li:v him tu bi v veri pu:ʌ man.

S. nɒt ðe list hʌm in ðe wʌɪld, bat dʒʌst ðe ri'vʌ:s.
 hwɒt'ɛvʌ me: kʌm ɒv dis, mai wɪf iz ðɛt ðe tʌu:θ
 ʃud bi to:ld skru:pjʌlʌsli ɔn ɔɪ saidz—ðe tʌu:θ,
 ðe ho:l tʌu:θ, and nʌθiŋ bat ðe tʌu:θ.

D. magna est veritas, az ðe biʃʌp ɒv bʌrtfestʌ tɔ:t
 mi lɔŋ v'go:. bat ai fɔ'get ðe ri'me:ɪndʌ.

S. ðe biʃʌp wɒz kwait ʌait, mai di:ʌ, aim ʃu:ʌ. bat
 if ju go: tu juʌ latin, aim lɔst. az wi wʌ dʒʌst
 nau se:[j]iŋ, mai brʌdʌz pi'kju:njəri v'fɛ:z ɒr in v
 veri bad stɛt. hi haz v bjʊtɪfʌl prɒpʌti ɒv hiz ɔn,
 hwitʃ hez bi:n in ðe famili fɔr ai kʌnt seɪ hau mɛni
 sɛntjʊrɪz—lɔŋ bi'fo:ʌ ðe kɔŋkwɛst, ai no:.

- D. I wonder what my ancestors were then.
- S. It does not much signify to any of us what our ancestors were; but it's a sad thing to see an old property go to ruin.
- D. Yes indeed, we none of us like to see our property going to ruin, whether it be old or new. I have some of that feeling already, although mine was only made the other day, out of an apothecary's shop.
- S. God forbid that I should ever help you to ruin it. I should be sorry to be the means of your losing a ten-pound note.
- D. *Magna est veritas*, as the dear bishop said. Let us have the truth, the whole truth, and nothing but the truth, as we agreed just now.
- S. And that's what I wish. Of course my chief object is to secure my dear brother's happiness.
- D. That's very unkind to poor Mr. Harold Smith.
- S. Well, well, well, you know what I mean.
- D. Yes, I think I know what you mean. Your brother is a gentleman of good family, but of no means.
- S. Not quite so bad as that.
- D. Of embarrassed means then, or anything you will; whereas I am a lady of no family, but of sufficient wealth. You think that if you brought us together and made a match of it, it would be a good thing for—for whom?
- S. Yes, exactly.
- D. But for whom? Remember the bishop now and his nice little bit of Latin.
- S. For Nathaniel then. It would be a very good thing for him. Now that's honest, is it not?

- D. ai wandā hwot mai ansætāz wē den.
- S. it daznūt matf signifai tu eni ov as | hwot aur ansætāz wē; bat its e sad θiŋ tu si: en oīd prōpāti go: tu ruin.
- D. jēs in'di:d, wi nan ov as laik tu si: au: prōpāti goiŋ tu ruin, hwedar it bi oīd ō nju: aiv sam ov dēt filiŋ oī'ædi, oī'do: main wōz oīnli meīd di: adā deā, aut ov en e'pōθakēriz fōp.
- S. gōd fō'bid dēt ai fud evā help ju tu ruin it ai fud bi sōri tu bi dē minz ov ju: luziŋ e ten paund nōt.
- D. magna est veritas, az dē di: bīfap sēd. let as hav dē tū:θ, dē ho:l tū:θ, and naθiŋ bat dē tū:θ, az wi e'gri:d dʒast nau.
- S. and dats hwot ai wi:f. ov ko:ks mai tʃi:f oīdʒekt iz tu si'kju: mai di: bradāz hapines.
- D. dats veri an'kaīd tu pu: mistā harald smiθ.
- S. wēl, wēl, wēl, ju no: hwot ai min.
- D. jēs, ai θiŋk ai no: hwot ju min. ju: bradāz e dʒentl:men ov gud famili, bat ov no: minz.
- S. nōt kwait so: bad ez dat.
- D. ov əm'barəst minz dēn, ɔr eniθiŋ ju wil; hwer'az aim e leādi ov no: famili, bat ov sɑ'fɪnɪt wēlθ. ju θiŋk dēt if ju brōt as tu'gēdā | end meīd e matf ov it, it wud bi: e gud θiŋ fō:—fō: hum?
- S. jēs, ɛg'zaktli.
- D. bat fō hum? ri'membā dē bīfap nau, and hiz nais litl: bit ov latin.
- S. fō nē'θanjəl dēn. it wud bi: e veri gud θiŋ fō him. nau dats ɔnəst, iz it nōt?

D. Yes, that's honest. And did he send you here to tell me this?

S. Well, he did, that and something else.

D. And now let's have the something else. You were going to tell me how well he would use me, no doubt.

S. Something of that kind.

D. That he wouldn't beat me; or spend all my money, if I got it tied up out of his power; or look down on me with contempt because my father was an apothecary. Was that it?

S. I was going to tell you that you might be more happy as Mrs. Sowerby of Chaldicotes than you can be as Miss Dunstable—

D. Of Mount Lebanon. And had Mr. Sowerby no other message to send? Nothing about love, or anything of that sort? I should like to know, before taking such a leap.

S. I do believe that he has as true a regard for you as any man of his age ever does have—

D. For any woman of mine. That's not putting it in a very devoted way, certainly; but I'm glad to see you remember the good bishop's maxim.

S. What would you have me say? If I told you he was dying for love, you would say I was trying to cheat you. And now, because I don't tell you so, you say he is wanting in devotion. I must say you are hard to please.

D. Perhaps I am very unreasonable. As for expecting the love of a man who condescends to be my husband, that, of course, would be monstrous.

- D. jes, dats onest. an(d) did hi send ju hi: tu tel mi dis?
- S. wel, hi did, dat end samθiŋ els.
- D. and nau lets hav ðe samθiŋ els. ju w^ʌ goiŋ to tel mi hau wel hi wud ju:z mi, no: daut.
- S. samθiŋ ov dat kaind.
- D. ðet hi wudnt birt mi; ɔ̃ spend ɔ:l mai mani, if ai got it taid ap aut ov hiz pau^ʌ; ɔ̃ luk daun ɔn mi wiθ kɔn'teɪnt | bi'kɔ:z mai fa:ð^ʌ wɔz ɛn v'pɒθəkəri. wɔz dat it?
- S. ai wɔz goiŋ tu tel ju ðet ju mait bi mo: hapi | az misiz sau^ʌbi ov tʃaldiko:ts | ðan ju kan bi ɛz mis dʌnstɛbl—
- D. ov maunt lebenan. and had mist^ʌ sau^ʌbi no: ʌð^ʌ mɛsɛdʒ tu send? nʌθiŋ v'baut lʌv, ɔr ɛniθiŋ ov dat sɔ:t? aɪd laik tu no: bi'fo: tɛkiŋ sʌtʃ v li:p.
- S. ai du: bi'li:v hi haz ɛz tɪu: v ri'gɔ:d fɔ ju: | ɛz ɛni man ov hiz ɛɪdʒ ɛv^ʌ dʌz hav—
- D. fɔr ɛni wumən ov main. dats nɒt putiŋ it in v veri di'voɪtəd weɪ, sʌ'tʌnli; bʌt aim gləd tu si: ju ri'memb^ʌ ðe gud biʃʌps maksim.
- S. hwət wud ju hav mi seɪ? if ai told ju hi wɔz daiŋ f^ʌ lʌv, ju wud seɪ ai wɔz tɪaɪiŋ tu tʃɪt ju. and nau, bi'kɔ:z ai doɪnt tel ju so:, ju seɪ hiz wɔntiŋ in di'voɪʃʌn. ai mʌst seɪ ju: hɔ:d tu plɪ:z.
- D. p^ʌhʌps aim veri ʌn'ɪ:znɛbl. az fɔr ɛks'pektiŋ ðe lʌv ov v man hu kɔndi'sendz tu bi: mai hʌzbənd, dat, ov kɔ:ɪs, wud bi mɒnstrʌs.

S. Now, my dear Miss Dunstable!

D. I feel indeed that I ought to be obliged to your brother for sparing me the string of complimentary declarations which are usual on such occasions. He, at any rate, is not tedious—or rather you on his behalf. No doubt his time is so occupied with his parliamentary duties that he cannot attend to this little matter himself.

S. He was coming here himself, but I advised him not to do so.

D. That was so kind of you!

S. I thought that I could explain to you more openly and more freely what his intentions really were.

D. Oh I've no doubt that they are honourable. He does not want to deceive me in that way, I am quite sure.

S. Upon my word, you would provoke a saint.

D. I am not likely to get into any such company by the alliance that you are now suggesting to me. There are not many saints usually at Chaldicotes, I believe; always excepting my dear bishop and his wife.

S. But my dear, what am I to say to Nathaniel?

D. Tell him, of course, how much I am obliged to him.

S. Do listen to me one moment. I dare say I have done wrong to speak to you in such a bold unromantic way.

D. Not at all. The truth, the whole truth, and nothing but the truth,—that's what we agreed on.

S. nau. mai di:ɣ mis danstebl!

D. ai fi:l in'di:d ðet ai ɔ:t tu bi v'blaidʒd tu ju: brɑ:ð^r |
fō spɛriŋ mi: ðe stɔ:ŋ vɔ kəmpli'mɛntəri dɛkle'reɪfɪz |
hwɪtʃ ʌ ju:zʊəl ɔn sɑtʃ v'keɪʒənz. hi: v tɛni rɛ:t,
iz nɔt ti:dʒəs—ɔr rɑ:ð^r ju: | ɔn hiz bi'hɑ:f, nɔ: daut
hiz taimz sɔ: ɔkjupaɪd wiθ hiz pɑ:le'mɛntəri dʒɜ:tɪz |
ðet hi kənɔt v'tɛnd tu ðis litl: mɑ:tʃ him'sɛlf.

S. hi: wɔz kɑmiŋ hi:ɪ him'sɛlf, but ai vɔ'vaɪzɪd him nɔt
tu du: sɔ.

D. dat wɔz sɔ: kɑɪnd vɔ ju!

S. ai θɔ:t ðet ai kuð eks'pleɪn tu ju mɔ:r ɔ:pənli | ɛnd
mɔ:ɪ^r fri:li | hwɔt (h)iz in'tɛnfɪz ɔ:lɪ wɛɪ.

D. ɔ: aɪv nɔ: daut ðet ðeɪ ɔnrɛbl. hi: dɑ:znɪ
wɔnt tu dɪ'si:v mi[j] in ðat wɛɪ, aɪm kwaɪt ju:ɪ.

S. ʌ'pɔn mai wʌ:d, ju wud prɔ'vɔ:k v sɛɪnt.

D. aɪm nɔt laɪkli tu gɛt intʊ ɛni sɑtʃ kɑmpɛni | baɪ di:
v'laiɛns ðet ju:ɪ nau sɑ'dʒɛstɪŋ tu mi. ðɛr
ʌ nɔt mɛni sɛɪnts ju:zʊəlɪ ɛt tʃɑldɪkɔ:ts aɪ bi'lɪv;
ɔ:lweɪz ɛk'sɛptɪŋ mai di:ɪ bɪʃɒp ɛnd hiz waɪf.

S. bɑt mai di:ɪ, hwɔt ɛm aɪ tu sɛ: tu nɛ'θɑnjəl?

D. tɛl him, vɔ kɔ:ɪs, haʊ mɑ:tʃ aɪm v'blaidʒd tu him.

S. du: lɪsn: tu mi wʌn mɔmənt. aɪ dɛ: sɛɪ aɪv dʌn
lɔŋ tu spɪk tu ju in sɑtʃ v bɔɪld ʌnɔ'mɑntɪk wɛɪ.

D. nɔt v tɔ:l. ðe tɔ:θ, ðe hɔ:l tɔ:θ, ɛnd nʌθɪŋ
bɑt ðe tɔ:θ, dɑts hwɔt wi[j] v'grɪ:d ɔn.

From "The Pickpocket," comedy, by G. P. Hawtrey.

Characters:

GREGORY GRUMBLEDON, imaginary invalid.

FREDA, his niece (assisting him to alight from bath-chair).

F. Carefully, Uncle Gregory. Carefully out of the chair.

G. Chair, do you call it? I call it a perambulator. Where are you taking me? I'm not going into that stuffy hotel. I want to sit down.

F. Then let us stay outside. What a lovely place! I think you'll enjoy sitting out here.

G. No, I shan't, I shan't enjoy anything. I shall catch my death of cold. But anything is better than those unwholesome rooms. I'm feeling faint. I'm sinking! I know why it is! It's because I could eat no breakfast, no breakfast at all.

F. Why, Uncle Gregory! you had ham and eggs, and a chop, and an omelette.

G. Well but you know what I mean. Of course I forced myself to eat a little food; but I didn't enjoy it. I didn't enjoy it a bit.

F. I certainly thought you enjoyed your breakfast, uncle.

G. I tell you I did not. The fact is, I'm feeling frail, very frail.

F. Oh, Uncle Gregory, don't say that.

G. Ah, my pet, you're a good child. You will be sorry, eh? —a little sorry when I die? You will come here some day and strew flowers over my little grave?

F. Uncle Gregory, don't! Cheer up! Come now, where shall we sit?

frəm “ðv pikpəkət,” kəmædi, bai dʒi: pi: hɔ:tri.

karɛkt̪ʌz.

grɛgəri græmbl:ðæn, i'mædʒinari invɛli:d.

fri:ðv, hiz nis (v'sistiŋ him tu v'lait frəm baθ tʃɛ:).

F. kɛ:fuli, ʌŋkl: grɛgəri. kɛ:fuli aut ðv ðv tʃɛ:.

G. tʃɛ:, dʒu kɔ:l it? ai kɔ:l it v par'ambjulet̪ʌ. hwɛn
ʌ ju tɛ:kiŋ mi? aim nɔt goiŋ intu θæt stafi
hɔ'tɛl. ai wɒnt tu sit daun.

F. ðæn lɛt ʌs stɛɪ aʊt'said. hwɒt v lavli plɛs! ai θiŋk
juɫ ən'dʒɔi sitiŋ aut hi:ʌ.

G. nɔ: ai faɪnt, ai faɪnt ən'dʒɔi ɛniθiŋ. ai fl: katʃ
mi dɛθ ðv kɔ:ld. bʌt ɛniθiŋz bɛt̪ʌ ðæn dɔ:z
ʌn'hɔ:lsam nʌmz. aim filiŋ feɪnt. aim siŋkiŋ!
ai nɔ: hwai it iz. its bi'kɔ:z ai kɒd ɪt nɔ: brɛkfɛst,
nɔ: brɛkfɛst v tɔ:l.

F. hwai, ʌŋkl: grɛgəri! ju hʌd hʌm ɛnd ɛgz, and v tʃʌp,
and ɛn ɔmilɛt.

G. wɛl bʌt ju nɔ: hwɒt ai mi:n. ðv kɔ:ʌs ai fɔ:ʌst
mi'sɛlf tu ɪt v litl fu:d; bʌt ai didnt ən'dʒɔi it. ai
didnt ən'dʒɔi it v bit.

F. ai sʌ:tənli θɔ:t ju ən'dʒɔid jʊ brɛkfɛst ʌŋkl:.

G. ai tɛl ju ai didnt. ðv fakt iz aim filiŋ freɪl,
vɛri freɪl.

F. ɔ:, ʌŋkl: grɛgəri, dɔmt seɪ ðæt.

G. ɔ: mai pɛt, ju:v v gud tʃaɪld. juɫ bi sɔ:ri, ɛɪ?
—v litl: sɔ:ri, hwɛn ai dai? juɫ kʌm hi:ʌ sʌm
deɪ | ɛnd stʌu: flʌn[w]ʌz ɔ:v̪ʌ mai litl: greɪv?

F. ʌŋkl: grɛgəri, dɔmt. tʃɪr ʌp! kʌm naʊ, hwɛ:
fl: wi sit?

- G. Yes, dear; where shall we cheer up? We must try and find some corner where there is no draught. This seems the best place.
- F. It's very pleasant here.
- G. Pleasant! Ugh! Suppose it comes on to rain.
- F. Oh no, it won't rain. And if it did, we could go in.
- G. In? Go in? You want to choke me! You grudge me Heaven's blessed breath! Ah! there's a draught here. Oh I see what it is. They've left the gate open. I feel it distinctly. Where's my comforter?
- F. Here it is, uncle. But I don't feel any draught.
- G. No draught! I tell you there's a hurricane. And I believe the ground's damp too. My feet are like stones.
- F. Wait a minute, uncle. I'll run and fetch a footstool. (*Exit F.*)
- G. I wish I hadn't come to this miserable place. I shall never get better here. I'll go away to-morrow. I wonder how long that girl will be before she brings the footstool. I feel the deadly chill creeping up my legs. Ah, here she comes at last. (*Re-enter F.*) Freda, why do you leave me all alone. You don't know what might happen to me.
- F. I won't leave you, uncle dear. See, here's a footstool, and a rug.
- G. Ah, that's better. I begin to think this place will agree with me. I'm afraid it will. I feel better already.
- F. Oh, I am so glad.
- G. Yes, and I've got such a capital idea. I've hit on a plan of finding out what is really the matter with me.
- F. What a blessing that would be!

G. jēs di:^r; hwē^r fl: wi tʃi^r ʌp? wi mās tʃai
 ʊnd faɪnd sɑm kɔ:n^r hwē^r dēz no: draɪt. dɪs
 sɪmz ðe bɛst plɛs.

F. its vɛri plɛznɪt hi:^r.

G. plɛznɪt! ʌx! sɑ'pɔ:z ɪt kɑmz ɔn tu reɪn.

F. o: no:, ɪt wɔnt æɪn. and ɪf ɪt dɪd, wi kʊd go: ɪn.

G. ɪn:? go: ɪn:? ju wɔntu tʃɔ:k mi! ju grɑdʒ mi
 hævɪz blɛsəd brɛθ! ɑ! dēz ɛ draɪt hi:^r.

o: ɑi sɪ: hwət ɪt ɪz. ðeɪv lɛft ðe geɪt ɔ:pɪn. ɑi fɪl
 ɪt dɪs'tɪŋktli. hwē:z mɑi kɑmfʌt^r?

F. hɪr ɪt ɪz ʌŋkl:. bʌt ɑi dɔnt fɪl ɛni draɪt.

G. no: draɪt! ɑi tɛl ju dɪz ɛ hɑrɪkeɪn. and ɑi
 bɪ'lɪv ðe grɑundz dɑmp tu:. mɑi fɪt ʌ laɪk stɔ:nz.

F. wɛt ɛ mɪnɪt ʌŋkl:. ɑɪl ʌn ʊnd fɛtʃ ɛ fut-
 stul. (ɛgzɪt F.)

G. ɑi wɪʃ ɑi hɑdɪt kɑm tu dɪs mɪzərəbl plɛs. ɑi fl:
 nɛv^r gɛt bɛt^r hi:^r. ɑɪl: go: ɛ'wɛɪ tu'mɔ:ro. ɑi wʌnd^r
 hɑu lɔŋ ðæt g^rʌɪl ʌl bɪ: | bɪ'fɔ:^r ʃɪ brɪŋz ðe futstul.
 ɑi fɪl ðe dɛdli tʃɪl krɪpɪŋ ʌp mɑi lɛgz. ɑ:, hi:^r
 ʃɪ kɑmz ɛt lɑst. (rɪ[j]'ɛnt^r F.) Frɪdɛ, hwai du ju
 lɪv mɪ ɔ:l ɛ'lɔ:n. ju dɔnt no: hwət mɑɪt hɑpɪ:
 tu mi.

F. ɑi wɔnt lɪv ju, ʌŋkl: di:^r. sɪ:, hi:^rz ɛ futstul,
 and ɛ rɑg.

G. ɑ:, ðʌts bɛt^r. ɑi bɪ'gɪn tu θɪŋk dɪs plɛs wɪll ɛ'grɪ:
 wɪθ mi. ɑɪm ɛ'frɛɪd ɪt wɪl. ɑi fɪl bɛt^r ɔ:l'ædɪ.

F. o:, ɑɪm sɔ: glɑd.

G. jēs, ʊnd ɑɪv gɛt sʌtʃ ɛ kʌpɪtɪ: ɑɪ'dɪ:ɛ. ɑɪv hɪt ɔn ɛ
 plɑn ɒv faɪndɪŋ ʌt hwɛts ɪ:ʌli ðe mʌt^r wɪθ mi.

F. hwət ɛ blɛsɪŋ ðæt wʊd bɪ:!

G. Yes! You see Dr. James is afraid to tell me. Of course I know what that means. It's something very serious.

F. O uncle, I hope not.

G. Yes, it is. He's afraid to tell me for fear of the shock, but he has written all about my case to the doctor here. I've got the letter here in my pocket. Here it is.

F. But you surely wouldn't open the letter?

G. In the cause of truth, my child,—in the cause of truth I might venture.

F. Oh please, don't do it.

G. Why not? Eh? Why not?

F. Dear Uncle Gregory, don't.

G. Ah, you fear the effect upon me. But you don't know me. Ill as I am, my nerves all shattered, yet I can be brave. I will be like a soldier standing in the breach.

F. You are exciting yourself, uncle.

G. You are timid, my child. You are frightened to death. Take courage from me. There! The deed is done! Let me see. At last! At last! "Dear Sir, I send you "a patient who is incurable"—Oh! Oh! (*Drops letter.*)

F. Oh Uncle Gregory, impossible! (*Picks up letter.*)

G. Oh, I knew it. I'm fainting. I can't read any more.

F. Then I will. "He is one of those men who fancy "themselves ill, and conjure up in their imaginations "every conceivable ailment. The simple truth is that "he is in robust health."

G. Robust? I robust? Look at me. Am I robust? How dare he?

G. jɛs! ju si: dɔkt̪^ɾ dʒɛɪmz iz v'freɪd tu tɛl mi. ɔv
kɔʔs ai no: hwɔt dət mi:nz. its sɑmθɪŋ veri
si:riəs.

F. o: ʌŋkl, ai ho:p nɔt.

G. jɛs it iz. hi:z v'freɪd tu tɛl mi:, fɔ̃ fɪr ɔv ðɛ ʃɔk,
bət hi:z ɹitn: ɔl v'baut mai keɪs tu ðɛ dɔkt̪^ɾ
hi:ɹ. aɪv gɔt ðɛ lɛt̪^ɾ hi:ɹ in mai pəkət. hi:ɹ it iz.

F. bət ju ju:li wudnɪt ɔ:pɪ: ðɛ lɛt̪^ɾ.

G. in ðɛ kɔ:z ɔv tɪu:θ mai tʃaɪld,—ɪu ðɛ kɔ:z ɔv tɪu:θ
ai maɪt ventʃɹ.

F. o: plɪ:z, dɔmt du: it.

G. hwai nɔt? eɪ? hwai nɔt?

F. di:ɹ ʌŋkl: grɛgəri, dɔmt.

G. ɔ:, ju fi:ɹ di ə'fɛkt ʌ'pɪn mi:. bət ju dɔmt no:
mi. ɪl ɪz ai ʌm,—mai nɹɪ:vz ɔl fət̪ɹd—jɛt ai kæn
bi breɪv. ʌɪl bi: laɪk v sɔɪldʒ̃ standing in ðɛ
brɪ:tʃ.

F. jʊɹ ɛk'saɪtɪŋ jɔ̃'sɛlf ʌŋkl.

G. juɹ tɪmɪd mai tʃaɪld. ju ɹ̃ fraɪtnɪd tu ðɛθ.
tɛk kɹɛdʒ frɒm mi. ðɛ! ðɛ di:d iz dæn!
lɛt mi: si:. at last! at last! “ðɪ:ɹ sɹ̃:, ai sɛnd ju
“v peɹʃɪnt hu iz ɪn'kjʊrɛbl”—o:! o:! (drɔps lɛt̪^ɾ.)

F. o: ʌŋkl: grɛgəri, ɪm'pɔsɪbl! (pɪks ʌp lɛt̪^ɾ.)

G. ɔ:, ai nju: it. ʌɪm feɪntɪŋ. ai kɹɪnt ɹɪd ɛni mɔ:ɹ.

F. dɛn ai wɪl. “hi: iz wæn ɔv ðɔ:z mɛn | hu fɑnsɪ
“ðɛm'sɛlvz ɪl, and kændʒər ʌp ɪn ðɛɹ ɪmædʒɪ'neɪʃn:z |
“ɛvri kæn'sɪvɛbl ɛɪlmɛnt. ðɛ sɪmpl: tru:θ iz | ðɛt
“hi: iz ɪn ʌɔ'bæst hɛlθ.”

G. rɔ'bæst? ai rɔ'bæst? lʊk ɛt mi. ʌm ai rɔ'bæst? hɑu
ðɛ: hi?

- F. (*Reads on.*) "If he insists on it, give him harmless
"medicines, and keep him at Southborne as long as
"you can."
- G. The monster! The ignoramus! The quack! My blood
boils! Freda, my dear, help me into the hotel and
get me a composing draught.

Small Talk.

Good morning! I hope you have slept well.
No, I've had a very bad night, I'm sorry to say.
Sorry to hear that. What was the matter?
There was some merry-making next door, and they kept
it up until three o'clock in the morning.
What a pity! Shall we have breakfast now?
Yes, I'm ready. What shall we have?
I don't mind. What can we get?
Waiter, what can we have for breakfast?
Chop, sir, steak, bacon and eggs, cold meat, cold fowl,—
Suppose we try bacon and eggs. What do you say?
O, I'm quite agreeable. Shall we have tea or coffee?
I prefer coffee, if you don't mind.
Not at all. They're both the same to me.
Waiter, bring bacon and eggs and coffee for two.
Yes, sir. Hot milk or cold milk, sir?
Hot milk, please, and some dry toast, and some fresh rolls.
I hope he won't be long. I fancy it's getting late.
Why, what time is it?
I don't know. My watch has stopped. I forgot to wind it.

- F. (ri:dz ɔn.) "if hi in'sists ɔn it, giv him hāmles
 "mædsn:z, and ki:p him ɛt sauθbo:ɪn | az lɔŋ ɛz
 "ju kan."
- G. dɛ mɔnstᵃ, di[j] ignó'reĩmᵃs, dɛ kwak! mai blad
 bɔilz! fri:dɛ mai di:ᵃ, hɛlp mi[j] intu dɛ ho'tel, an(d)
 gɛt mi ɛ kām'poziz draft.

Smɔ:l tɔ:k.

gud mɔ:nɪŋ! ai ho:p juv slɛpt wɛl.
 no:, aiv had ɛ vɛri bad nait | aim sɔri tu seɪ.
 sɔri tu hi:ɪ dat. hwɔt wɔz dɛ matᵃ?
 dᵃ wɔz sam mɛrimeɪkiŋ neks(t) do:ᵃ, an(d) dɛ: kɛpt
 it ʌp ʌntil θri: ɒ'klɔk in dɛ mɔ:nɪŋ.
 hwɔt ɛ piti! ʃal wi hav brɛkfɛst nau?
 jɛs, aim rɛdi. hwɔt ʃl: wi hav?
 ai do:nt maind. hwɔt kʌn wi gɛt?
 we:tᵃ, hwɔt kʌn wi hav fɒ brɛkfɛst?
 tʃɔp sᵃ, stɛk, be:kn ʌn ɛgz, ko:ld mɪt, ko:ld faul,—
 sᵃ'pɔ:z wi tʌi be:kʌn ɛnd ɛgz. hwɔt dʒu seɪ?
 ɔ:, aim kwait ɛ'gri:ʌbl. ʃal wi hav ti: ɔ kɔfi?
 ai pri'fᵃ kɔfi, if ju: do:nt maind.
 nɔt ʌ tɔl. dɛ:ᵃ bo:θ dɛ seɪm tu mi:.
 we:tᵃ, briŋ be:kʌn ɛnd ɛgz, and kɔfi fɒ tu:.
 jisᵃ. hɔt milk ᵃ ko:ld milk sᵃ?
 hɔt milk pliz, ɛnd sam dʌi to:st, and sam frɛʃ ɔ:ɪlz.
 ai ho:p (h)i wɔ:nt bi lɔŋ. ai fansi its gɛtiŋ lɛt.
 hwai, hwɔt taim iz it?
 ai do:nt no:. mai wɔtʃ ɛz stɔpt. ai fɒ'gɔt tu waind it.

Well, mine's not much better. It wants cleaning. Sometimes it gains and sometimes it loses; so I never know the time exactly.

I fancy it's about nine o'clock. Waiter, what's the time? It struck nine about five minutes ago, sir.

We shall have to hurry. Our train is at 9.45.

How far is it to the station?

It's about ten minutes' walk from here.

This toast won't do. I asked for dry, and you've brought it buttered.

This bacon's very nicely cured, don't you think?

Yes, I'd sooner have it smoked than salted.

Waiter! Bill, please. We're going directly.

The bill's here, sir, when you're ready.

Thanks. Can you give me change? I want 11 s. 6 d. from you.

Here it is, sir. Thank you, sir. Good day, gentlemen.

Is there any letter for me this morning?

No, none yet; the postman has not come.

When does he generally come?

About eight o'clock, generally; but this morning he is late.

I am expecting a letter from a particular friend.

Do you ever hear from your friends in America now?

Yes, sometimes, but not very often.

There's a ring at the door. Perhaps it's the postman.

No, he's just gone past without calling.

When will the next delivery be?

There is a delivery about every two hours until 9 o'clock.

wel, mainz nɔt matʃ bɛtɔ. it wɔnts klɪnɪŋ. sam-
 taimz it geɪnz | ʋnd samtaimz it luɪzez; so ai nɛv^ɾ nɔ:
 ðɛ taim ɛg'zaktli.

ai fansi its v'baut nain ɔ klɔk. weɪt^ɾ, hwɔts ðɛ taim?
 it stɔk nain v'baut faɪv minits ɛ'gɔ: sɔ^ɾ.

wɪ: ʃl: hav tu hari. aʊt tæɪnz ɛt nain fɔ:ti faɪv.
 hau fɔ:ɪz it tu ðɛ steɪn?

its v'baut ten minits wɔ:k frɔm hi:ɔ.

ðis tɔ:st wɔnt du:. ai askt fɔ^ɾ draɪ, and juv brɔ:t
 it bat^ɾɔd.

ðis be:knɪz vɛri naisli kju:ɔd, ðomt ju θɪŋk?

ʃɛs, aɪd sʊn^ɾ hav it smɔkt ðɛn sɔltɔd.

weɪt^ɾ! bil, plɪ:z. wɪ:ɔ goɪŋ dɪ'rektli.

ðɛ bilz hi:ɔ sɔ^ɾ, hwɛn ju: ɔɛdi.

θaŋks. kan ju gɪv mi tʃɛɪndz? ai wɔnt ɪ'lɛvn ɛn sɪks
 frɔm ju.

hi:ɪt ɪz sɔ^ɾ. θaŋk jɔ sɔ^ɾ. gu ðɛɪ dzɛntlɪmən.

ɪz ðɛr ɛni let^ɾ fɔ^ɾ mi: ðis mɔ:niŋ?

nɔ:, nan jɛt; ðɛ pɔ:stmɛnz nɔt kam.

hwɛn ðɔz (h)ɪ dzɛnɔli kam?

v'baut ɛɪt ɔ klɔk, dzɛnɔli; bat ðis mɔ:niŋ hi:z lɛɪt.

aim ɛks'pektɪŋ v let^ɾ frɔm v pɔ'tɪkjʊlɔ frɛnd.

dʒu ɛv^ɾ hi:ɔ frɔm ju:ɔ frɛndz ɪn ɛ'mɛrɪkɔ nau?

ʃɛs, sam'taimz, bat nɔt vɛri ɔfn.

ðɛz v rɪŋ ɛt ðɛ dɔ:ɔ. pɔ'aps its ðɛ pɔ:stmen.

nɔ:, hi:z dzɔst gɔn pɔst wɪð'ɔt kɔɪlɪŋ.

hwɛn wɪl ðɛ nɛks(t) dɪ'lɪvɪɪ bi:?

ðɛz v dɪ'lɪvɪɪ v'baut ɛvri tu: aʊz ɔntɪl nain ɔ klɔk.

And how late can I post for London?

Until 8 o'clock in the next street, and until 10 o'clock
at the General [Post Office].

Have you many letters to write to-day?

About a dozen, if I had writing materials.

What is it you want? Paper, pens, envelopes, —?

Thank you,—a little note paper and a few stamps.

Here is note paper. What stamps will you require?

I'll want three halfpenny, five penny and two $2\frac{1}{2}$ d. stamps.

Anything more? Any post cards, or postal wrappers?

Thank you. You are very kind. I don't think I want any-
thing more.

Well, I'll leave you now to write your letters.

Is it far to the General Post from here?

No, not far. We'll send your letters when they're ready.

Thank you. I shall not be long.

Good morning, Mr. Jones. I'm very glad to see you. How
do you do?

Very well, thank you. I hope you are well too.

Yes, I can't complain very much at my age.

Why, how old are you, Mr. Smith? Not so very old, I think.

That depends on what you call old. I was 61 yesterday.

Glad to hear it. Many happy returns! But you don't
look 61 yet.

Perhaps not, but I feel sixty-one. How old are you?

Well, I was 49 last December.

Forty-nine! You're only a youngster yet.

Perhaps so, but I don't stand the winters like I used to do.

and hau le:t kan ai po:st f^r landan?
 antil et ʌ klək in ðe neks(t) stri:t, and antil ten ʌ klək
 ʊt ðe dʒenɹəl [po:st ɔfis].
 hav ju meni let^rz tu rait tu'deɪ?
 ʊ'baut ɐ dʌzn:, if ai had ʌaitɪŋ mə'ti:riəlz.
 hwət iz it ju wənt? pe:p^rʌ, penz, ɔnvəlo:ps?
 θaŋk ju, ɐ litl: nɔ:tpe:pər end ɐ fju: stamps.
 hi:^rz nɔ:tpe:p^rʌ. hwət stamps wil ju ri'kwai^r?
 ail wənt θri: he:pni, faiv peni, ɐn tu: tʌpɹis he:pni stamps.
 ɛniθiŋ mo:^r? ɛni po:st kʌ:dz, ð po:stl: rap^rʌz?
 θaŋk ju. ju:^r veri kaind. ai do:nt θiŋk ai wənt ɛni-
 θiŋ mo:^r.
 wel, ail li:v ju nau tu rait ju:^r let^rz.
 iz it f^r: tu ðe dʒenərəl po:st frəm hi:^r?
 nɔ:, nɔt f^r:; wil send ju:^r let^rz hwən ðe:^r rɛdi.
 θaŋk ju. ai fl: nɔt bi ləŋ.

gud mɔ:niŋ mist^rʌ dʒo:nz aim veri gləd tu si: ju. hau
 dʒu du:?
 veri wel θaŋk ju. ai ho:p ju ʌ wel tu:
 jɛs, ai kʌ:nt kʌm'pleɪn veri mʌtʃ | ʊt mai eɪdʒ.
 hwai, hau o:ld ʌ: ju, mist^rʌ smiθ? nɔt so veri o:ld, ai θiŋk.
 ðʌt di'pɛndz ɔn hwət ju kɔ:l o:ld. ai wɔdz siksti wʌn jɛstʌde.
 gləd tu hi:r it. meni hapi ri'tʌ:nz! bʌt ju do:nt
 luk siksti wʌn jɛt.
 pʌ'hʌps nɔt, bʌt ai fi:l siksti wʌn. hau o:ld ʌ ju:?
 wel, ai wɔdz fɔ:ti nain lʌst di'sɛnɪb^r.
 fɔ:ti nain! ju:^r ɔ:nli ɐ jʌŋstʌ jɛt.
 pʌ'hʌps so:, bʌt ai do:nt stʌnd ðe wint^rʌz laik ai ju:s(t) tu du:

We've had a very mild winter so far.

Yes, but we don't know what's in store for us yet.

True; we had dreadful weather after this date last year.

Yes, we had six weeks' skating, but I don't call that very dreadful.

No, not for you, but I've given up skating these many years.

What I detest is rain and fog and thaw.

Well, I dare say you'll have rain before long. The glass is falling rapidly.

Perhaps it only means wind, and I don't mind that much.

By the way, I had a letter from our old friend Robinson yesterday.

Well, how is he getting on now? I didn't know you ever heard from him.

Oh, he seems to like his new place very well.

Let me see. He went into Cornwall, didn't he?

Yes, the doctor ordered him to a milder climate.

Ah, I remember, he had a weak chest.

Yes, that's the man. He tells me he's quite thrown off those ailments now.

I'm very glad to hear it. And what is he doing?

He says he's going to make a fortune in early vegetables

Early vegetables! That's a new line for him.

Yes it is, but he was always an enterprising fellow.

But there can be no great market for early vegetables in Cornwall.

No, of course not. He grows and gathers for the London market.

Ah, I see, quick transit again! It's astonishing what is done in that way now.

wi:v had e veri maild wint^r so: f^ri.

jes, bat wi do:nt no: hw^rots in sto^r f^ror as j^ret.

tau; wi had d^redful we^rdar aft^r dis de^rt last ji:^r.

jes, wi:d siks wi:ks ske:tiŋ, bat ai do:nt k^rol dat veri
d^redful.

no:, n^rot f^ro ju:, bat aiv givn ap ske:tiŋ di:z meni ji:^r.

hw^rot ai di'test iz re:in v^rnd f^rog v^rnd θo:.

wel, ai d^re: se:ŋ ju:l hav re:in bi'fo: f^r l^roŋ. d^re glas
is f^ro:liŋ rapidli.

p^rh^raps it o:nli mi:nz wind, and ai do:nt maind dat m^ratf.

bai d^re we:ŋ, ai had e let^r f^rrom aur old fr^rend r^robinsn
j^rest^rade.

wel, hau iz hi ge:tiŋ on nau? ai did:nt no: ju: ev^r
h^rad f^rrom him.

o:, hi: si:mz tu laik hiz nju: ple:s veri wel.

let mi: si:. hi went daun intu k^ronw^rol, did:nt hi?

jes, d^re d^roktar d^ri:d^rad him tu e maild^r klaimet.

o:, ai ri'memb^r, hi had e wi:k t^rfest.

jes, d^rats d^re man. hi telz mi: hi:z kwait θrom of
do:z e:ilments nau.

aim veri glad tu hir it. and hw^rot iz hi: du:ŋ?

hi: sez hi:z go:ŋ tu me:k e f^ro:tjan in ^rli ved:zi:tebliz.

^rli ved:zi:tebliz! d^rats e nju: lain f^ro him.

jes it iz, bat hi w^roz olwez v^rn ent^rapraiziŋ felo.

bat d^re kan bi no: gre:t ma:k^ret f^ror ^rli ved:zi:tebliz
in k^ronw^rol.

no:, ov ko:ls n^rot. hi: gro:z v^rnd ga^raz f^ro d^re landan
ma:k^ret.

o:, ai si:, kwik transit v^r'gen! its es'tonifiŋ hw^rots
dan in dat we:ŋ nau.

Yes, in Liverpool we get cut flowers every day from Italy. And fresh vegetables, they tell me, from the Canary Islands. Yes, but not every day. Are you going further this way? No, I turn off to the right. Good bye, Mr. Jones. Good bye, Mr. Smith. I'm glad to see you looking so well. I'm very glad I met you. Remember me kindly to Mrs. Jones.

And me to Mrs. Smith! Good bye.

What shall we do this morning? Shall we take a walk? Very well. Where shall we go?

I'd like to take a walk down town. I want to do some shopping.

O I hate shopping, but I don't mind looking at the shops. That will do very well. You needn't come in unless you like.

All right, on those conditions. When shall we start?

Now immediately, as soon as I've put my gloves on.

It's very pleasant outside this morning — so fresh and clear.

Yes, and not too cold. You won't be chilly, looking at the shops.

This is a nice shop here. The windows are always so tastefully dressed.

Yes, it's always quite a picture. But there's nothing here I want to buy.

What do you want to buy? I didn't know you wanted anything.

No, I don't, for myself. But I wanted to buy something for the children.

jæs, in liv^xapud wi get kat flau[w]^xaz *ɛ*vri den frəm iteli.
 and fræʃ vɛdʒitebl:z, ðe: tɛl mi, frəm ðə ke'nɛəri ailəndz.
 jæs, bat nɒt *ɛ*vri den. ð: ju go:ɪŋ flɑ:ð^x dis weɪ?
 no:, ai tʰɪn ɒf tu ðə rait. gud bai, mist^xɑ dzɔ:nz.
 gud bai, mist^xɑ smiθ. aim gləd tu si: ju: lukiŋ so: wɛl
 aim vɛri gləd ai mɛt ju. ri'mɛmb^xɑ mi: kaɪndli tu
 misiz dzɔ:nz.
 and mi: tu misiz smiθ! gud bai!

hwət fl: wi du: ðis mɔ:niŋ? ʃal wi teɪk ʌ wɔ:k?
 vɛri wɛl. hwɛ: fl: wi go:?
 aid laik tu teɪk ʌ wɔ:k daʊn taʊn. ai wɒnt tu du: sʌm
 ʃɒpiŋ.
 ɔ: ai heɪt ʃɒpiŋ, bat ai dɔ:nt^x maɪnd lukiŋ ɛt ðə ʃɒps.
 dʌtɪ: du: vɛri wɛl. ju ni:dn:t kʌm in | ʌn'les
 ju laik.
 ɔ:l rait, ɒn dɔ:z kʌn'dɪʃnz. hwɛn fl: wi stɔ:t?
 nau i'mɪdʒətli, az su:n ɛz aɪv put maɪ glʌvz ɒn.
 its vɛri plɛzn:t aʊt'saɪd ðis mɔ:niŋ, — so: fræʃ ɛnd kli:ɪ.
 jæs, ɛnd nɒt tu: kɔ:ld; ju wɒnt bi tʃɪli, lukiŋ ɛt
 ðə ʃɒps.
 dis iz ɐ nʌɪs ʃɒp hi:ɪ. ðə wɪndɔ:z ɒr ɔ:lweɪz so:
 teɪstfʊli drɛst.
 jæs, its ɔ:lweɪz kwaɪt ɐ pɪktj^xʌ. bat dɛz nʌθɪŋ hi:r
 ai wɒnt tu bai.
 hwət dʒu wɒnt tu bai? ai dɪdn:t no: ju wɒntəd
 ɛniθɪŋ.
 no: ai dɔ:nt, fɔ: maɪ'sɛlf. bat ai wɒntəd tu bai sʌmθɪŋ
 fɔ ðə tʃɪldrən.

What children? I didn't know you had any, of your own. Neither I have; but I've some little nephews and nieces. Well, here's a toy-shop. This is the place for you. See! Yes, I see so many things that I don't know what to buy. Here's a Noah's ark, and a speaking doll, and a rocking horse.

Some of them are too big for dolls, or rocking horses either. Well, here are purses, and bracelets, and cricket-bats. Yes, a very good selection. I think I'll go in here and choose something.

Hadn't you better walk a little further and see what else there is?

Very well, we will. We can always turn back, if we like. Come on then. Let's walk sharp and get warm again. Who was that lady you just bowed to? I didn't know her at all.

No, perhaps not. I only know her slightly now. That's Mrs. Thompson.

What? Wife of Mr. Thompson the banker?

Yes, that is her only title to distinction.

Do you mean she is not worth much in herself?

I do; but she's as stuck-up as if her brains had made the money, and not his.

Well, perhaps she helped him; and it's only human nature in any case.

She was glad enough to be recognised by me, twenty years ago. Ah well, perhaps she thought you were stuck-up in those days.

Perhaps so, but I wasn't, and she'd no right to think any such thing.

hwæt tʃild.ræn? ai didn't no: ju had ɛni, ɔv jʌr ɔ:n.
 ni:ðar ai hav; bat aiv sam litl: nɛfju:z ʊn(d) ni:səz.
 wɛl, hi:z ɐ tɔɪʃəp. ðis iz ðə plɛ:s fɔ̃ ju. si:!
 jɛs, ai si: so: mɛni θiɹz ðət ai do:nt no: hwæt tu bai.
 hi:z ɐ no:ʌz d̃:k, and ɐ spi:kɹɹ dɔl, and ɐ rɔkiɹ
 hɔ:s.

sam ɔv ðəm ɔ̃ tu: big fɔ̃ dɔlz, ɔr rɔkiɹhɔ:səz i:d̃.
 wɛl, hi:r ɔ̃ p̃:sez, and bre:slɛts, and krikɛt bats.
 jɛs, a vɛri gud si'lekʃn:. ai θiɹk ail go: in hi:r ʊn(d)
 tʃu:z samθiɹ.

hadn't ju bɛt̃ wɔ:k ɐ litl f̃:ðar ʊnd si: hwæt ɛls
 ðɛr iz?

vɛri wɛl, wi wil. wi: kʌn ɔɪlwez t̃m bak, if wi laik.
 kʌm ɔn ðɛn. lɛts wɔ:k ʃɔ̃p ʊnd gɛt wɔ:m ɛ'gɛn.
 hu: wɔz ðat leɪdi ju dʒʌst haʊd tu? ai didn't no:
 hʌr ɐ tɔɪl.

no: p̃'haps nɔt. ai ɔnli no: h̃ slaitli nau. ðats misəz
 tɔmsn:.

hwæt? waɪf ɔv mist̃ tɔmsn: ðə baɹk̃?

jɛs, ðɛts hʌr ɔnli taitl: tu dis'tɹɹʃn.

dʒu mi:n ʃi:z nɔt w̃:θ matʃ in h̃'self?

ai du:. bat ʃi:z ɛz stʌk ʌp ɛz if h̃: breɪnz ɛd meɪd
 ðə mʌni | and nɔt hiz.

wɛl, p̃'haps ʃi hɛlpt him; and its ɔnli hju:mʌn nɛtʃʌr
 in ɛni kɛs.

ʃi wʌz glʌd ɔ'nʌf tu bi rɛkɔgnʌɪzd bai mi: twɛnti ʃi:fz ʌ'go:.

a: wɛl, p̃'haps ʃi θɔ:t ju: w̃ stʌk ʌp in ðɔ:z
 deɪz.

p̃'haps so:, bat ai wɔzn't, and ʃi:d no: rait tu θiɹk ɛni
 sʌtʃ θiɹ.

Well, well, never mind her. Here's another nice shop. Why, this is a green-grocer's shop. I can't give them cabbages.

No, certainly not; but here are oranges, apples, pears, bananas.

Yes, they like those; and here are grapes, and dates, and figs also.

I'm afraid the choice is so large that you're rather embarrassed.

That's very true. I can't make up my mind at all.

Then let's go home again. We've had our walk, and we can come again to-morrow.

It seems foolish to come out to buy, and to go back without buying.

Never mind that. It's been very pleasant. Let's repeat the pleasure.

Just as you please. You never will let me have my own way.

Type C (138).

Small Talk, rapidly spoken.

It's getting near tea-time. Won't you stay and have tea?

Thanks, I will; if it's no trouble to you.

None at all. They're just laying the cloth.

Then I'll stay with pleasure, and have a further chat.

Sarah, please get tea ready for two.

O please don't make any fuss. I'm not a stranger.

No, we won't make any fuss. But we'll want tea for two at any rate.

wɛl, wɛl, nɛv^ɪ maɪnd hɑː. hiːz v'naɪd^ɪ naɪs ʃɒp.
 hwai, ðɪs ɪz ɐ grɪŋgrɔːsɪz ʃɒp. aɪ kɑːnt gɪv ðɛm
 kəbɛdzɛz.

nɔː, sɪˈtɛnli nɒt; bʌt hɪr ɒr ɔːrɛndzɛz, ɒplɪz, pɛːz,
 bɛˈnɑːnɛz.

ʃɛs, ðeɪ laɪk dɔːz; and hɪr ɒ greɪps, ʌn(d) dɛts, and
 fɪgz ɔːlsɔː.

aɪm v'frɛnd ðɛ tʃɔːs ɪz sɔː lɑːɪdz | ðɛt juː ɪɑːðər ɔːm-
 ˈbærɛst.

ðats vɛri truː. aɪ kɑːnt mɛk ʌp maɪ maɪnd ʌ tɔːl.

ðɛn lɛts goː hoːm v'gɛn. wɪːv hʌd ʌnɪ wɔːk | ʌnd wɪː
 kɛn kʌm v'gɛn tuːmɔːrɔː.

ɪt sɪmz fuːlɪf tu kʌm ʌt tu baɪ, ʌnd tu goː bʌk
 wɪðˈʌt baɪɪŋ.

nɛv^ɪ maɪnd ðʌt. ɪts biːn vɛri plɛznɪt. lɛts ɪɪˈpɪt
 ðɛ plɛʒ^ɪ.

dʒʌst ɪz ju plɪz. ju nɛv^ɪ wɪl lɛt mi hʌv maɪ ɔːn
 wɛɪ.

taip siː, parɛgraf wʌn θɪːti ɛt.

smɔːl tɔːk, rʌpɪdli spɔːkɪnː.

ɪts ɡɛtɪnɪɪ tɪtʌɪm. wɔːntʃu stɛː n ʌv tɪː?

θʌŋks, aɪ wɪl, ɪf ɪts nɔː trʌbl tʌ juː.

nʌn ʌ tɔːl. ðeɪz dʒʌs(t) lɛɪn ðɛ klɒθ.

ðɛn ʌɪl stɛɪ wɪθ plɛʒ^ɪ, ʌn hʌv ɐ fɪːðɪ^ɪ tʃʌt.

sɛərə, plɪz ɡɛ(t) tɪː rɛdi fɪ^ɪ tuː.

oː plɪz dɔːmp mɛk ɛnɪ fʌs. aɪm nɒt ʌ stɛɪɪndʒ^ɪ.

nɔː wɪ wɔːmp mɛk ɛnɪ fʌs. bʌt wɪl wɔːn(t) tɪː fɪ^ɪ tuː,
 v'ɛnɪ rɛt.

Well of course, but don't put yourself out of the way on my account.

O no, not at all. How do you like my tea service? I like it very much. It's very pretty. Have you had it long? Not very long. It was a Christmas present.

You were in luck to get a Christmas box like that. I like the design; it's very neat, and the colours are good too. Is it a large set? How many cups and saucers are there? A dozen cups and saucers, and plenty of bread-and-butter plates.

I like that cream-jug. It's very graceful. But what I like best is the teapot. I hate metal teapots. Yes, they do spoil the tea, there's no doubt. Shall we have a sweet tea, or high tea, as they call it? O no high tea for me, thanks. I could not eat meat at this hour.

Then what may I offer you in the way of sweets?—jam? marmalade? cake?

Ab, you want to make me bilious, I see. I like bread and butter best.

Try some brown bread then. It's very wholesome, they say. Thanks, I will. I often have it at home in preference to white.

And here are some warm muffins too. Take them while they're hot.

Thanks, thanks. You overwhelm me.

Do you take cream and sugar?

A little cream, please; but no sugar.

I hope the bread's not cut too thick for your liking.

Not at all, I could have done with it thicker, and less butter on.

wel v: ko:f̥s, b̥a do:m putʃf̥ self aut ʌ d̥a weɪ ʊn
mai ʌ'kaunt

o: no:, nɒt ʌ tə:l. hau dʒu laik mai ti: s̥aɪv̥s?

ai laik it v̥eri matʃ. its v̥eri priti. hav ju had it lɔŋ?
nɒt v̥eri lɔŋ. it wɒz e krism̥s pr̥eznt̥.

ju wɒr in læk | t̥a get e krism̥s b̥oks laik dat.

ai laik d̥e d̥i'zain; its v̥eri nɪt, ʌnd d̥e kəl̥ʌz ʌ: gud tu:.

iz it e l̥ɔ:dʒ s̥et? haum̥ni k̥aps ʌn s̥ɔ:s̥ʌz ʌ: d̥e?

e d̥ʌzn̥: k̥aps ʌn s̥ɔ:s̥ʌz, ʌn pl̥ɛntj̥ʌv br̥ɛm'bat̥ʌ
pl̥ɛts.

ai laik dat kri:m̥dʒʌg. its v̥eri gr̥eɪsfl̥.

b̥at hw̥ɒt ai laik b̥ɛsts d̥e ti:p̥ɒt. ai h̥ɛt m̥ɛtl̥: ti:p̥ɒts.

j̥is d̥eɪ d̥u: sp̥ɔɪl d̥e ti:, d̥ʌz no: d̥aut.

f̥l̥: w̥i hav e sw̥ɪt ti:; ɔ: hai ti:, ʌz d̥e: k̥ɔɪl it?

o: no: hai ti: f̥ɒ m̥i:, θ̥aŋks. ai kud̥n̥t i:t m̥ɪt ɛt
d̥is au̥.

d̥ɛn hw̥ɒt m̥ej ai ɔf̥ʌ ju in d̥e weɪ ʌv sw̥ɪts? dʒam?
m̥ɔ:m̥aleɪd? k̥e:k?

ɑ:, ju w̥ɒn(t) t̥a m̥eɪk m̥i bilj̥ʌs, ai si:. ai laik br̥ɛm-
'bat̥ʌ b̥ɛst.

t̥ɪaɪ s̥am br̥aʊm br̥ɛd d̥ɛn. its v̥eri ho:ls̥am, d̥e: s̥eɪ.

θ̥aŋks, ai w̥ɪl. ai ɔfn̥ hav it ʌ θ̥o:m | in pr̥ɛfr̥ans
t̥a hw̥aɪt.

ʌnd hi: ʌ s̥am w̥ɔ:m̥ m̥af̥ɪnz tu:. t̥eɪk d̥ɛm w̥aɪl
d̥ɛ: h̥ɒt.

θ̥aŋks, θ̥aŋks. ju[w] ɔ:v̥ʌ'w̥ɛlm m̥i.

dʒu t̥eɪ[k] kri:m̥ ʌn f̥ug̥ʌ?

e l̥ɪtl̥: kri:m̥ pl̥i:z; b̥at no: j̥ug̥ʌ.

ai ho:p̥ d̥e br̥ɛdz nɒt k̥at tu θ̥ɪk f̥ʌ j̥ʌ laik̥ɪŋ.

nɒt ʌ tə:l, ai k̥d̥ ʌv d̥ʌn w̥ɪd̥ it θ̥ɪk̥ʌ, ʌn(d) l̥ɛs bat̥ʌ ʊn.

O, I'm sorry. Shall she cut some more?

By no means. I'm enjoying this thoroughly.

Another cup of tea? I see you're ready. This one will be nice and strong.

Thank you. It's very refreshing. No sugar again, please!

Thank you for reminding me. I had nearly given you some.

Yes, I saw you taking up the sugar-tongs.

Yes, I already had them in the sugar-basin.

Can I pass you anything,—any cake, or preserves?

Thanks, you can pass me some jam, and a teaspoon to eat it with.

-- You will want a dessert-spoon to serve it with too.

I don't see a dessert-spoon about. But this spoon will do, though it's a table-spoon.

Mixed Types.

Railway Travelling (B, C).

I want a ticket for Manchester.

Single or return?

How much is it?

Two-and-six single, four-and-six return.

When does the train start?

There's an express at 3.30 and a stopping train at 3.35.

Porter, please label this luggage.

Where for, sir?

For Manchester. Is this a through train?

Don't know, sir. Better ask the guard. There he is, with the whistle in his mouth.

Are you the guard of this train?

o: aim səri. ʃal ʃi kat sA(m) mo:ʔ

bai no: minz. aim ən'dzəi:n ðis θarali.

nAðA kAp Av ti:ʔ ai si: ju(r) rɛdi. ðis wan l:

bi nais en stɔŋ.

θaŋkju. its vəri ri'frɛʃiŋ. no: ʃugr v'gɛn, pliz!

θaŋkju fA ri'maindi:n mi. aɪd ni:ʌli givn ju sam.

ʃɛs, ai sɔ: ju te:kin Ap ðv ʃugA tɔŋz.

ʃɛs, ai ɔ:l'ædi hAd ðɛm in ðv ʃugA be:sn:

kan ai pas ju ɛniθiŋ,—ɛni ke:k, ɔ pri'zAivz?

θaŋks, ju kɪ pas mi sam dʒam, ɛnd v ti:spun tu[w] it
it wiθ.

ʃul wɔnt v di'zA:tspun tu sAiv it wiθ tu:

ai do:nt si: v di'zA:tspun v'baut. hAd ðis (s)pu:n l:

du:, do: its v te:blspun.

mikst taips.

re:ilwei trav(A)liŋ (taips bi: en(d) si:).

ai wɔnt a tikɛt fɔ mantʃɛstA.

singl ɔɪ ri'tA:n?

hau matʃ iz it?

tu: ʌn siks singl, fɔɪ ʌn siks ri'tA:n.

hwɛn dʌz ðv treɪn stA:t?

ðAiz n ɛks'pres ʌt θri:θA:ti, ʌnd ʌ stɔpin treɪn ʌt θri:θA:ti faiv.

pɔ:tA, pliz lei:bl ðis lagedʒ.

wʌt fɔɪ sʌt?

fɔ mantʃɛstA. iz ðis v θru: treɪn?

do: no: sA. bɛtɪ ask ðA gA:d. ðar i: iz, wi(d)

ðA wɪsl in iz mauθ.

ɔ: ju: ðv gA:d ɒv ðis treɪn?

Yes, sir.

Does it go through to Manchester?

No, sir. Change at Wigan. Take your seats, please!

Take your seats!

Wi'gan, Wi'gan, Wi'gan! Change here for Edinburgh;

Glasgow, Carlisle, Manchester and Yorkshire.

Change here for Manchester, did you say?

Yes, sir. Train leaves at 4.7. No. 3 platform. Not much time. Give me your bag, sir. This way, sir.

Is this Wigan then? I didn't hear them say Wigan.

Yes, sir. Bless you, sir, we shouted "Wigan" as loud as anything.

Just so, you shouted Wi'gan, Wi'gan, Wi'gan, and all I heard was 'gan, 'gan, 'gan. You should shout Wigan, not Wi'gan.

Perhaps so, sir, but it doesn't come so natural. Here's your train, sir. Smoker, sir?

No, I prefer a non-smoker.

Then here's a corner seat, back to engine.

Thank you. Much obliged.

Take your seats! Take your seats! Train for Manchester, Huddersfield, Leeds, Scarborough and Hull! Manchester next stop. Tickets, please! Tickets! Tickets!

Do you take tickets here?

Yes, sir, Manchester tickets. This is the last stop.

jis s^r.

daz it go: θru: tu mantʃəst^r?

no: s^r. tʃeɪndz et wigen. te:kjə'sits pliz.

kjə'sits!

wi'ge:n, wi'ge:n, wi'ge:n! tʃeɪndz i:ɹ f^r ɛnnbrə,

glaseɪ, kaɹlail, mantʃstəɹ n jo:rkʃəɹ!

tʃeɪndz hi:ɹ f^r mantʃəst^r. did ju seɪ?

jisəɹ. tɹeɪn livz ɹt fo:ɹə sɛvn. nambə θri: plətfərm. nɔt

mətf taim! gini jəɹ bəg səɹ. ðis weɪ səɹ.

iz ðis wigen ðen? ai didnt hi:ɹ ðem seɪ wigen.

jis səɹ. blɛʃ jə səɹ, wi faʊtid "wi'ge:n" ez laud ez
ɛniθin.

dʒəst so:, ju faʊtəd wi'ge:n, wi'ge:n, wi'ge:n, ɛnd ə:l

ai hɹ:ɹd wɔz ge:n ge:n, ge:n. ju fəd faʊt wigen,
nɔt wi'ge:n.

prəps so: səɹ, bət it daznt kəm so: natəɹəl. hi:ɹəz

jəɹ tɹeɪn səɹ. smo:kəɹ səɹ?

no:, ai prɪfəɹ ɐ nɔn smo:k^r.

ðen hi:ɹəz ɹ kɔ:nəɹ si:t, bək tu ɪndʒin.

θəŋk ju. mətf ɒ'blaɪdʒd.

te:k jəɹ si:ts! kjə:si:ts! tɹeɪn fɔ:ɹ mantʃstəɹ,

ɹdʒfi:ld, li:dz, ska:brə nd əl! mantʃtɹəɹ

nɛks stɔp. tikts pliz! tikits! tik'ɛ:ts!

du ju te:k tikɔts hi:ɹ?

jis s^r, mantʃəstə tikits. ðis iz ðə ləs stɔp.

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Teil II. Portugiesisch. Phonétique et Phonologie. Morphologie. Textes.

Par Arniceto dos Reis Gonçalves Vianna, Membre Correspondant de l'Académie Royale des Sciences de Lisbonne. [VI u. 148 S.] 8. 1903. In Leinw. geb. *M.* 4.—

Table des Matières. I. Généralités. Phonétique et Phonologie. — II. Phonétique portugaise. Phonologie. — III. Morphologie. — Textes.

Teil III. Holländisch. Phonetik. Grammatik. Texte.

Von R. Dijkstra, Lehrer der niederländ. u. deutschen Sprache in Amsterdam. [VI u. 105 S.] 8. 1903. In Leinw. geb. *M.* 3.60.

Inhalt: Phonetik. Lauttabelle. Lautierung. Schreibung der Sprachlaute. Lautwert der holländischen Buchstaben. Eigentümlichkeit der holländischen Sprachlaute. — Grammatik. Der Artikel. Das Substantiv. Das Adjektiv. Das Fürwort. Das Zahlwort. Das Zeitwort. Das Adverb. Die Präposition. Die Konjunktion. Holländisch-deutsche Homonyme. — Texte.

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II. Teil: **Zweites Lesebuch.**

[VI u. 139 S.] 8. 1902. In Leinwand geb. *M.* 3.—

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Sammlung neuphilologischer Vorträge und Abhandlungen.

Herausgegeben von

Wilhelm Viëtor, Professor an der Universität Marburg.

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Bisher sind erschienen:

Michel Jouffret, Professeur au Lycée de Marseille, De Hugo à Mistral.

Leçons sur la Poésie française contemporaine. [VI u. 104 S.]

8. 1902. geh. M. 1.80.

In dem ersten einleitenden Vortrag rechtfertigt der Redner die Wahl seines Themas und behandelt allgemeine Fragen: die poetische Empfindung in Frankreich, die Notwendigkeit der Einführung der neuesten französischen Dichtung in die Schulen. Der zweite und der dritte Vortrag sind V. Hugo gewidmet, der zuerst als Mensch, dann als Denker und Dichter betrachtet wird. Die drei folgenden Vorlesungen haben es mit Leconte de Lisle und der parnassischen Schule, Sully-Prudhomme, F. Coppée und J.-M. de Hérédia zu tun. In dem letzten Vortrag bespricht Jouffret seinen Landsmann F. Mistral und die Feliber und den vermutlichen Ausgang des Kampfes zwischen dem Provenzalischen und dem Französischen.

Robert Shindler, M. A., On certain aspects of recent English literature.

Six lectures. [VI u. 112 S.] 8. 1902. geh. M. 1.80.

Der Vortragende entwickelt in der ersten Vorlesung sein Programm, wonach einige typische Schriftsteller der neuesten Zeit auf ihre Weltanschauung betrachtet werden sollen. In dem zweiten Vortrag schildert er den allmählichen Bruch mit dem religiösen Glauben bei Tennyson, Arnold und Clough. Der dritte zeigt George Meredith in seiner Feindschaft, Swinburne in seiner Gleichgültigkeit gegen alle Religion. In dem vierten Vortrag erscheinen Thomson und Hardy als Repräsentanten des krassen Pessimismus, denen Browning als überzeugter Optimist gegenübergestellt wird. Die sechste und letzte Vorlesung ist Rudyard Kipling gewidmet, in welchem die Gegenwart und die nächste Zukunft der englischen Literatur den charakteristischsten Ausdruck finden.

Wilhelm Viëtor, Die Methodik des neusprachlichen Unterrichts.

Ein geschichtlicher Überblick etc. [VI u. 56 S.] 8. 1902.

geh. M. 1.—

In zwei Vorträgen wird die Geschichte des neusprachlichen Unterrichts und seiner Methoden vom Mittelalter bis zur Neuzeit und insbesondere während der Herrschaft der grammatischen und Übersetzungsmethode, der jetzt sog. alten Methode, besprochen. Der dritte beschäftigt sich mit den Reformbestrebungen der neuen Methode in den letzten Jahrzehnten, vor allem in Deutschland. Der vierte schildert die durch die preußischen Bestimmungen von 1891 und 1901 geschaffene Situation.

Daniel Jones:

Poésies Infantines (avec maximes et proverbes).

Recueillies et mises en transcription phonétique.

Illustrations par **Elinor M. Pugh.** [VII u. 106 S.] 8. 1907. geh.

M. 1.80, in Leinwand geb. *M.* 2.20.

Ce petit livre est une collection de poésies enfantines bien connues, la plupart très faciles, destinées à être apprises par cœur par des enfants étrangers qui étudient le français. Chaque poésie est suivie d'un proverbe ou d'une maxime qui convient au sujet de cette poésie. Il est essentiel pour une bonne prononciation que les morceaux soient appris d'après une écriture phonétique. Aussi le tout a été transcrit dans l'alphabet de l'Association Phonétique Internationale. D'ailleurs il y a de nombreuses illustrations pour aider à fixer dans la mémoire des enfants ce qu'ils auront appris. L'orthographe usuelle est ajoutée à la fin du livre, pour la consulter au besoin.

Paul Passy:

Petite Phonétique Comparée

des principales langues européennes

[IV u. 132 S.] 8. 1906. Geh. *M.* 1.80, geb. *M.* 2.20.

Ce petit livre est destiné aux professeurs de langues vivantes qui veulent faire profiter leurs élèves des principaux résultats de la phonétique. L'auteur étudie en détail les sons de l'Allemand et de l'Anglais, un peu plus rapidement ceux de l'Italien et de l'Espagnol; souvent même il décrit ceux des autres langues. Il fait d'ailleurs constamment la comparaison avec les sons français et montre, chaque fois qu'il est question d'un son difficile, quels sont les moyens les plus sûrs pour l'acquérir. Ce livre sera donc également utile pour les Français, pour les Anglais ou les Allemands.

Oskar Thiergen:

Methodik des neuphilologischen Unterrichts.

Mit fünf Abbildungen. 1902. geh. *M.* 3.60, in Leinwand geb. *M.* 4.20.

„Das Buch behandelt zunächst die Vorbereitung des Lehrers der fremden Sprachen auf seinen Beruf. Besonders berücksichtigt ist dabei der Aufenthalt im Auslande. Man erkennt sofort, daß alle Ausführungen zu diesem Punkte auf reichen Erfahrungen und feinen Beobachtungen beruhen. Man merkt es dem Buche sofort an, daß es eine Zusammenfassung alles dessen ist, was ein tüchtiger Schulmann in langen Jahren treuer Lehrarbeit an Erfahrungen gesammelt hat. — Angenehm berührt der vermittelnde Standpunkt, den der Verfasser einnimmt. Über den Vorzügen der Reformmethode vergißt er keineswegs die der grammatischen und weist energisch darauf hin, daß nur in einer Verbindung der ersteren und letzteren Methode zu einer vermittelnden das wahre Heil des fremdsprachlichen Unterrichts liegt.“

(Allgem. Deutsche Lehrerzeitung. 1903. Nr. 4/5.)

Otto Jespersen:
Lehrbuch der Phonetik.

Autorisierte Übersetzung von Hermann Davidsen.

Mit 2 Tafeln.

[VI u. 255 S.] gr. 8. 1904. Geh. *M* 5.—, in Leinw. geb. *M* 5.60.

Das Buch gibt eine Darstellung der allgemeinen Phonetik und nimmt deshalb oft seine Beispiele aus fernliegenden Sprachen; jedoch ist die Lautlehre der drei europäischen Hauptsprachen (Deutsch, Englisch, Französisch) mit größter Ausführlichkeit behandelt, so daß das Buch in dieser Hinsicht den Anforderungen des neusprachlichen Lehrers genügen wird. Daneben dürfte es sich auch für denjenigen eignen, der in der Phonetik zunächst nur die nötige Grundlage für vergleichende und historische Sprachforschung sieht. Die Anordnung der Darstellung ist von den bisherigen Büchern über Phonetik sehr abweichend; der Verfasser führt als einheitliches Prinzip durch: mit den kleinsten von uns erreichbaren Teilen zu beginnen und dann zu immer größeren und umfassenderen Gesamtheiten weiterzuschreiten. Zunächst werden die einzelnen artikulierenden Organe der Reihe nach vorgenommen und die mittels derselben erzeugten Lautelemente beschrieben. Dann werden die Laute selbst, Konsonanten und Vokale, als Gesamtprodukte dieser Lautelemente dargestellt. Der dritte Hauptteil, die Kombinationslehre, behandelt die Laute als Glieder der zusammenhängenden Rede: Lautberührungen, Lautdauer, Silbe und Akzent (Druck und Ton). Schließlich wird das Lautsystem jeder Sprache als Individuum in seiner Eigenart charakterisiert. — In jedem Abschnitt finden sich neben dem anerkannten Gemeingut der Wissenschaft neue Beobachtungen und Gesichtspunkte.

Phonetische Grundfragen.

Mit 2 Figuren im Text.

[IV u. 185 S.] gr. 8. 1904. Geh. *M* 3.60, in Leinw. geb. *M* 4.20.

Das Buch knüpft an das Lehrbuch der Phonetik an und bildet gewissermaßen dessen theoretische Grundlage mit Begründung der Darstellungsweise und vieler Einzelheiten in demselben; die „Grundfragen“ sind aber ein in sich abgeschlossenes Ganzes, das auch von anderen als den Lesern des Lehrbuches gelesen werden kann. Nach einer Einleitung über das Verhältnis zwischen Laut und Schrift werden folgende für die Phonetik wie für die Sprachwissenschaft überhaupt bedeutungsvolle Probleme der Reihe nach behandelt: Wie ist eine allen theoretischen und praktischen Anforderungen genügende Lautschrift zu konstruieren? Welche ist die beste Aussprache? (Hierin auch Entstehung der Gemeinsprache und Bemerkungen über Sprachrichtigkeit überhaupt.) Soll in der Phonetik der artikulatorisch-genetische oder der akustische Gesichtspunkt vorwiegen? Wie sind die Sprachlaute zu systematisieren? (Abgrenzung der Einzellaute und Lautverbindungen; Wesen der Verschlußlaute.) Und wie sind sie zu untersuchen? (Experimental-phonetik und dgl.) Geht der Lautwandel nach ausnahmslosen Gesetzen vor sich?

Otto Jespersen:
**Growth and
structure of the english language**

[IV u. 260 S.] gr. 8. 1905. In Leinw. geb. M. 3.—

Es wird in diesem Band zunächst ein Versuch gemacht, die englische Sprache in ihrer jetzigen Gestalt zu charakterisieren, wobei ihre ausgesprochene Männlichkeit als einer ihrer wichtigsten Züge genannt wird. Sodann folgt eine Geschichte der Sprache, wobei das Hauptgewicht immer auf das gelegt wird, was dauernd den Sprachbau geprägt hat. Beziehungen zwischen Sprachentwicklung und Nationalcharakter werden mehrfach nachgewiesen. Die verschiedenen Schichten der Lehnwörter werden so behandelt, daß ihre kulturgeschichtliche Bedeutung hervortritt, wobei auch solche allgemein-sprachliche Probleme behandelt werden, wie die Ursachen der Entlehnung von Fremdwörtern überhaupt und das Verhältnis zwischen Entlehnung und nationaler Sprachschöpfung. Die fortschreitende Vereinfachung und Regelmäßigkeit der englischen Wortbildung, Wortbiegung und Wortfügung wird geschildert. Ein Kapitel charakterisiert Shakespeares Gebrauch der Sprache und die jetzige archaisch-poetische Sprache. Das Schlußkapitel handelt über aristokratische und demokratische Tendenzen, über Einfluß des Puritanismus und dergleichen auf die Sprache und über Verbreitung und mutmaßliche Zukunft der englischen Sprache als Weltsprache. Obgleich die Darstellung überall auf Leser berechnet ist, die keine sprachhistorische Vorbildung haben, wird doch gehofft, daß das Buch auch den Fachleuten verschiedene neue Gesichtspunkte bieten wird.

„... Wer die früheren wissenschaftlichen Leistungen Jespersens einigermaßen kennt, wird immer mit lebhaftem Interesse und hochgespannten Erwartungen an die Lektüre eines neuen Werkes aus der Hand des trefflichen Gelehrten gehen. Das zur Beurteilung vorliegende Buch wird diese Erwartungen des Lesers gewiß nicht täuschen. Gründliche Gelehrsamkeit verbindet sich hier mit einem selbständigen und originellen Blick auf die sprachlichen Verhältnisse, und wenn die Auffassung Jespersens nicht in jedem Punkte alle Leser überzeugen kann, wird das fesselnd geschriebene Buch jedenfalls in hohem Grade anregend wirken.... Die Zahl der Einzelfragen, die in dem inhaltreichen Buche Jespersens berührt werden, ist so groß, daß eine eingehendere Besprechung derselben hier nicht in Frage kommen kann. Mein Zweck ist erreicht, falls es mir gelungen ist, die Aufmerksamkeit der Leser auf das vorzügliche Buch zu lenken, das einem jeden, sei er Philologe, Sprachlehrer oder nur Liebhaber der englischen Sprache, reiche Belehrung, Unterhaltung und Stoff zum Nachdenken gewähren wird.“

Neuphilologische Mitteilungen. 1906. Nr. 1/2.

„Dem Fachmann unentbehrlich, überall aus Eigenem hinzufügend und den Stoff mit eigener Gedankenarbeit durchdringend. Solche Bücher dürfen in der Hand keines Lehrers dieser Fächer an höheren Unterrichtsanstalten fehlen: sie geben ihm hunderterlei Winke, den Sprachunterricht wissenschaftlich zu beleben und als geistiges Bildungsmittel zu gestalten.“ Bausteine. 1906. No. 5/6.

„Es gibt wenige Bücher, die in so vollendeter Weise gründliche wissenschaftliche Forschung mit der Anmut der Darstellung vereinigen, wie das vorliegende.“

Wissenschaftliche Beilage der Leipziger Zeitung. 1906. Nr. 95.

COLLECTION TEUBNER. TEUBNER'S SCHOOL-TEXTS

Herausgeber:

F. Dörr, H. P. Junker, M. Walter.

Die vorliegende Sammlung französischer und englischer Schulausgaben will die Möglichkeit bieten, die in der Schule gelesenen Schriftsteller ganz in ihrer eigenen Sprache zu erklären. Denn ein einigermaßen rascher Fortschritt in der Lektüre ist nur möglich, wenn der Schüler nicht durch Laut, Wort und Ausdruck einer anderen Sprache gestört wird. Auch die von den Lehrplänen vorgeschriebenen Sprechübungen werden so auf die einfachste und natürlichste Weise ermöglicht.

Bei der Auswahl des Stoffes ist für die Herausgeber der Gesichtspunkt maßgebend, für die fremde Sprache und Kultur ein nur durchaus charakteristisches Werk zu bringen. Mit Rücksicht darauf, daß in erster Linie modernes Französisch und Englisch geboten werden soll, sind frühere Sprachepochen nicht anders als mit Proben der größten Meister vertreten. Hauptsächlich aber wollen diese Schulausgaben nach Inhalt und Form gleich Wertvolles aus der französischen und englischen Literatur des 19. Jahrhunderts bieten, die wichtigsten Ereignisse der Geschichte des betreffenden Volkes in der Darstellung hervorragender Historiker vorführen und das Leben der beiden Völker nach dem jetzigen Stande in den Hauptzügen schildern.

Der Kommentar will Lehrern und Schülern die Lektüre leichter, genußreicher und fruchtbringender gestalten, und es soll darin nur das zum Verständnis der Stücke und ihrer Sprache Nötige gegeben werden. Auch soll damit die Arbeit der Schule nicht überflüssig gemacht werden, sondern der Kommentar stellt gewissermaßen das Ergebnis der gemeinsamen Durcharbeitung dar.

Indem je ein deutscher und ein französischer oder englischer Bearbeiter sich in die Arbeit teilen, ist dafür Gewähr geboten, daß der Inhalt sowohl nach der sprachlichen wie der pädagogischen Seite allen Anforderungen entspricht. So dürfte die Sammlung zeigen, daß die neu sprachliche Lektüre nach Umfang und Inhalt, nach Gehalt und Tiefe nicht hinter der klassischen zurückbleibt.

Erschienen sind:

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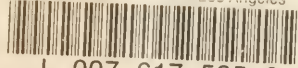
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